

EMET

Escuela de música del Estado de Tlaxcala

MÚSICA

Para

Orquesta Sinfónica

Piezas originales y arreglos para
la práctica de Orquesta Sinfónica

Por

Xavier Quiñones Solís
Maestro de la EMET

Tlaxcala 2010

Piezas para Orquesta Sinfónica

1. Andante para solista y Orquesta Sinfónica _____ F Kuhlau
(Paráfrasis de X.Q. sobre la sonatina para piano op. 55-4)
 - Andante
2. Concierto para Trompeta Sib y Orquesta Sinfónica _____ M. Clementi
(Paráfrasis de X.Q. sobre la sonatina para piano op 36-6)
 - Andante
 - Allegro
3. 4 Danzas para Orquesta Sinfónica _____:Xavier Quiñones
 - #1 Allegro
 - #2 Andante
 - #3 Vals
 - #4 Allegro
4. Marcha para Orquesta Sinfónica _____Xavier Quiñones
 - Allegro
5. 10 Variaciones para Orquesta Sinfónica _____Xavier Quiñones
 - Moderato
6. “La Travesía” para Orquesta Sinfónica _____Xavier Quiñones
 - Andante

Andante

Paráfrasis sobre la sonatina 55-4 de F.Kuhlau

Xavier Quiñones

Flute

Oboe

Clarinet in B \flat

Bassoon

Trumpet in B \flat

Trombone

Solo Violin

Violin I

Violin II

Viola

Cello

Contrabass

7

Fl.

Ob.

B♭ Cl.

Bsn.

B♭ Tpt.

Tbn.

Vln.

Vln. I

Vln. II

Vla.

Vc.

Cb.

4

Andante

13

Fl.

Ob.

B \flat Cl.

Bsn.

B \flat Tpt.

Tbn.

Vln.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

mf

mf

p

$$mf$$

[illegible]

Xavier Quiñones S. Public Music Library at www.archive.org

10

Andante

49

Fl.

Ob.

B \flat Cl.

Bsn.

B \flat Tpt.

Tbn.

Vln.

Vln. I

Vln. II

Vla.

Vc.

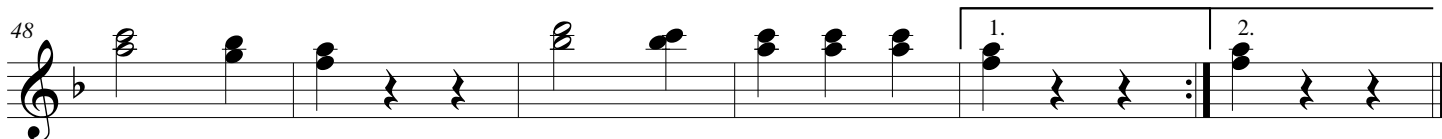
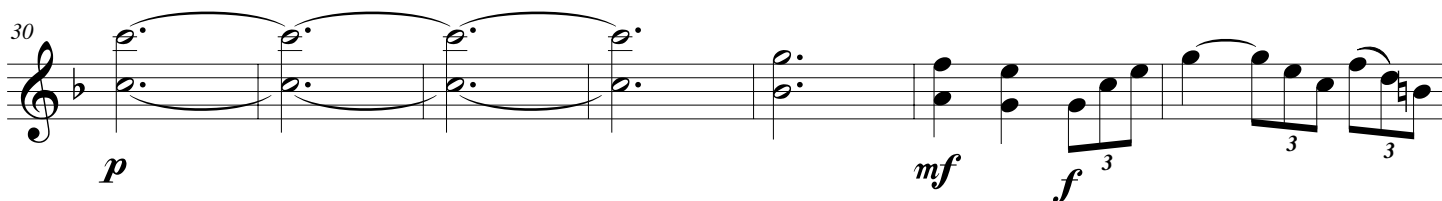
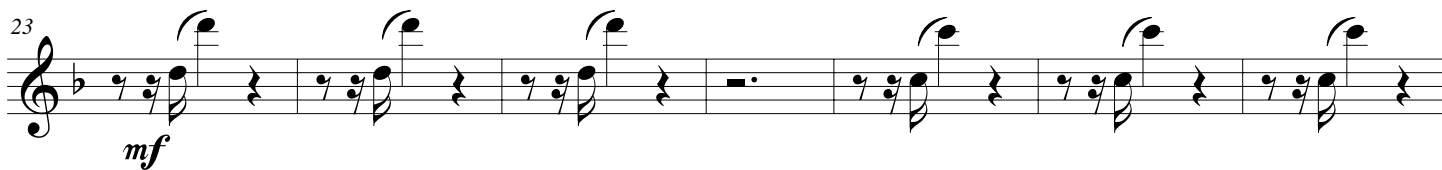
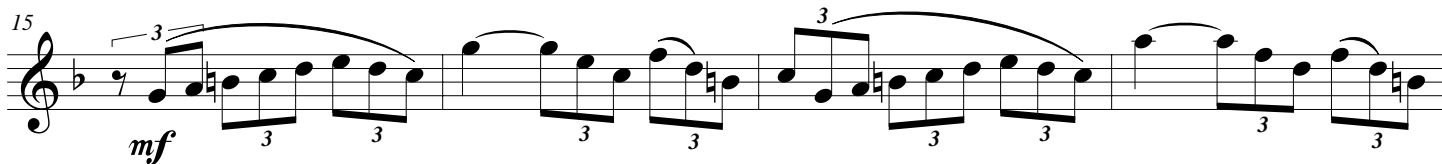
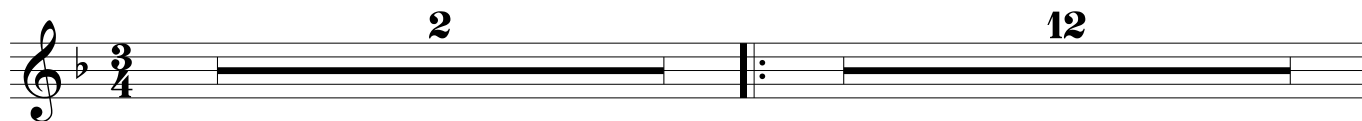
Cb.

The musical score is for measures 49 through 52. Measure 49 is marked with a '49' and a '10' above it. The tempo is 'Andante'. The key signature has one flat. The score includes parts for Flute (Fl.), Oboe (Ob.), B-flat Clarinet (B \flat Cl.), Bassoon (Bsn.), B-flat Trumpet (B \flat Tpt.), Trombone (Tbn.), Violin (Vln.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score shows a first and second ending for measures 51 and 52. The first ending is marked '1.' and the second ending is marked '2.'. The score includes various musical notations such as notes, rests, and dynamic markings like 'v' (forte) and 'f' (fortissimo).

Andante

Paráfrasis sobre la sonatina 55-4 de
F.Kuhlau

Xavier Quiñones



Paráfrasis sobre la sonatina 55-4 de F.Kuhlau

[illegible]

The first system of the musical score is written on a single five-line staff. It begins with a treble clef and a key signature of one flat (B-flat). The melody starts with a quarter note on G4, followed by an eighth-note triplet (A4, B4, A4), and then a quarter note on G4. This is followed by an eighth-note triplet (F4, E4, D4) and a quarter note on C4. The next measure contains an eighth-note triplet (D4, E4, F4) and a quarter note on G4. The final measure of the system features a half note on A4, which is part of a triplet with the first measure of the second system. The system concludes with a repeat sign and a final measure containing a half note on A4.

23

mf

This musical staff contains measures 23 through 29. Measure 23 begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The melody starts on a quarter rest, followed by a quarter note G4, an eighth note A4, and a quarter note B4. This pattern repeats in measures 24 and 25. Measure 26 contains a whole rest. Measures 27, 28, and 29 continue the melody with the same sequence of notes and rests as measure 23. The dynamic marking 'mf' is placed below the first measure of this system.

30

The first system of the musical score is written on a single staff with a treble clef and a key signature of one flat (B-flat). It begins with a piano (*p*) dynamic. The first five measures consist of a series of half notes with repeat signs: B-flat, A, G, F, and E. The sixth measure is a half note chord of G and B-flat. The seventh measure is a half note chord of A and C. The eighth measure is a half note chord of B-flat and D. The ninth measure is a half note chord of C and E. The tenth measure is a half note chord of D and F. The eleventh measure is a half note chord of E and G. The twelfth measure is a half note chord of F and A. The thirteenth measure is a half note chord of G and B-flat. The fourteenth measure is a half note chord of A and C. The fifteenth measure is a half note chord of B-flat and D. The sixteenth measure is a half note chord of C and E. The seventeenth measure is a half note chord of D and F. The eighteenth measure is a half note chord of E and G. The nineteenth measure is a half note chord of F and A. The twentieth measure is a half note chord of G and B-flat. The twenty-first measure is a half note chord of A and C. The twenty-second measure is a half note chord of B-flat and D. The twenty-third measure is a half note chord of C and E. The twenty-four measure is a half note chord of D and F. The twenty-fifth measure is a half note chord of E and G. The twenty-six measure is a half note chord of F and A. The twenty-seventh measure is a half note chord of G and B-flat. The twenty-eighth measure is a half note chord of A and C. The twenty-ninth measure is a half note chord of B-flat and D. The thirtieth measure is a half note chord of C and E. The thirty-first measure is a half note chord of D and F. The thirty-second measure is a half note chord of E and G. The thirty-third measure is a half note chord of F and A. The thirty-four measure is a half note chord of G and B-flat. The thirty-fifth measure is a half note chord of A and C. The thirty-six measure is a half note chord of B-flat and D. The thirty-seventh measure is a half note chord of C and E. The thirty-eighth measure is a half note chord of D and F. The thirty-ninth measure is a half note chord of E and G. The fortieth measure is a half note chord of F and A. The forty-first measure is a half note chord of G and B-flat. The forty-second measure is a half note chord of A and C. The forty-third measure is a half note chord of B-flat and D. The forty-four measure is a half note chord of C and E. The forty-fifth measure is a half note chord of D and F. The forty-six measure is a half note chord of E and G. The forty-seventh measure is a half note chord of F and A. The forty-eighth measure is a half note chord of G and B-flat. The forty-ninth measure is a half note chord of A and C. The fiftieth measure is a half note chord of B-flat and D. The fifty-first measure is a half note chord of C and E. The fifty-second measure is a half note chord of D and F. The fifty-third measure is a half note chord of E and G. The fifty-four measure is a half note chord of F and A. The fifty-fifth measure is a half note chord of G and B-flat. The fifty-six measure is a half note chord of A and C. The fifty-seventh measure is a half note chord of B-flat and D. The fifty-eighth measure is a half note chord of C and E. The fifty-ninth measure is a half note chord of D and F. The sixtieth measure is a half note chord of E and G. The sixty-first measure is a half note chord of F and A. The sixty-second measure is a half note chord of G and B-flat. The sixty-third measure is a half note chord of A and C. The sixty-four measure is a half note chord of B-flat and D. The sixty-fifth measure is a half note chord of C and E. The sixty-six measure is a half note chord of D and F. The sixty-seventh measure is a half note chord of E and G. The sixty-eighth measure is a half note chord of F and A. The sixty-ninth measure is a half note chord of G and B-flat. The seventieth measure is a half note chord of A and C. The seventy-first measure is a half note chord of B-flat and D. The seventy-second measure is a half note chord of C and E. The seventy-third measure is a half note chord of D and F. The seventy-four measure is a half note chord of E and G. The seventy-fifth measure is a half note chord of F and A. The seventy-six measure is a half note chord of G and B-flat. The seventy-seventh measure is a half note chord of A and C. The seventy-eighth measure is a half note chord of B-flat and D. The seventy-ninth measure is a half note chord of C and E. The eightieth measure is a half note chord of D and F. The eighty-first measure is a half note chord of E and G. The eighty-second measure is a half note chord of F and A. The eighty-third measure is a half note chord of G and B-flat. The eighty-four measure is a half note chord of A and C. The eighty-fifth measure is a half note chord of B-flat and D. The eighty-six measure is a half note chord of C and E. The eighty-seventh measure is a half note chord of D and F. The eighty-eighth measure is a half note chord of E and G. The eighty-ninth measure is a half note chord of F and A. The ninetieth measure is a half note chord of G and B-flat. The ninety-first measure is a half note chord of A and C. The ninety-second measure is a half note chord of B-flat and D. The ninety-third measure is a half note chord of C and E. The ninety-four measure is a half note chord of D and F. The ninety-fifth measure is a half note chord of E and G. The ninety-six measure is a half note chord of F and A. The ninety-seventh measure is a half note chord of G and B-flat. The ninety-eighth measure is a half note chord of A and C. The ninety-ninth measure is a half note chord of B-flat and D. The hundred measure is a half note chord of C and E.

37

3 3 3 8

38

48

1. 2.

The first system of the musical score for 'The Rose Tree' is in treble clef with a key signature of one flat (B-flat). It begins with a treble clef and a B-flat key signature. The melody starts on a whole note G4, followed by a half note A4, and then a half note B4. The next measure contains a whole note G4. This is followed by a half note F4 and a half note E4. The melody then moves to a whole note D4. The final measure of the system contains a whole note C4. The system concludes with a double bar line and a repeat sign. The first ending is marked '1.' and the second ending is marked '2.'.

Clarinet in B \flat

Andante

Paráfrasis sobre la sonatina 55-4 de
F.Kuhlau

Xavier Quiñones

2 13

16

21

mf

27

p

32

mf *f* 3 3 3

37

3 3 3 8

50

1. 2.

Bassoon

Andante

Paráfrasis sobre la sonatina 55-4 de
F.Kuhlau

Xavier Quiñones

2 12

15 *mf*

18 *mf*

23 *p*

31 *mf*

40 *mf*

49

Trumpet in B \flat

Andante

Paráfrasis sobre la sonatina 55-4 de
F.Kuhlau

Xavier Quiñones

2 13

16 *mf*

22 *mf*

28 *p* *mf*

36 8

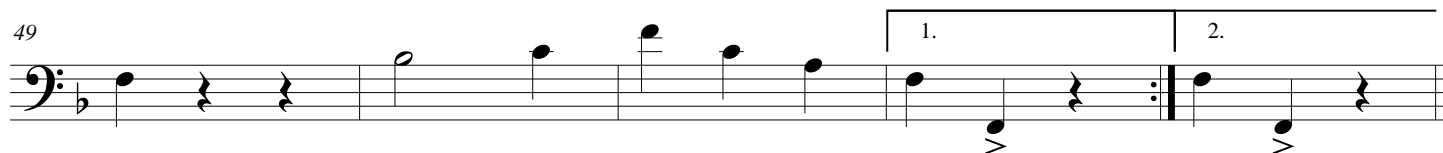
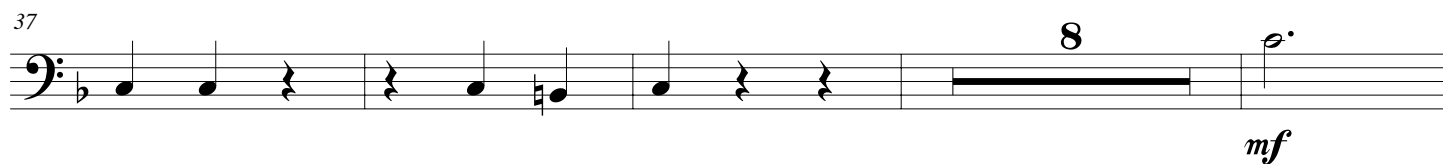
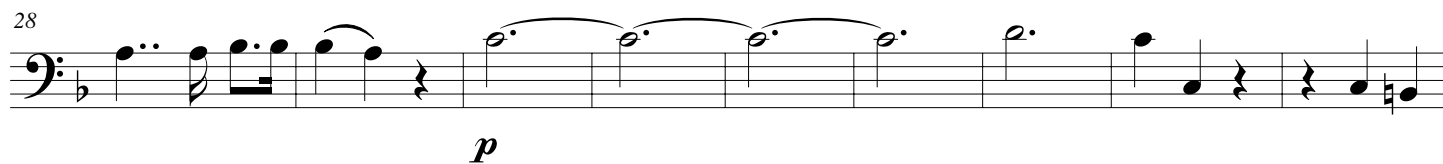
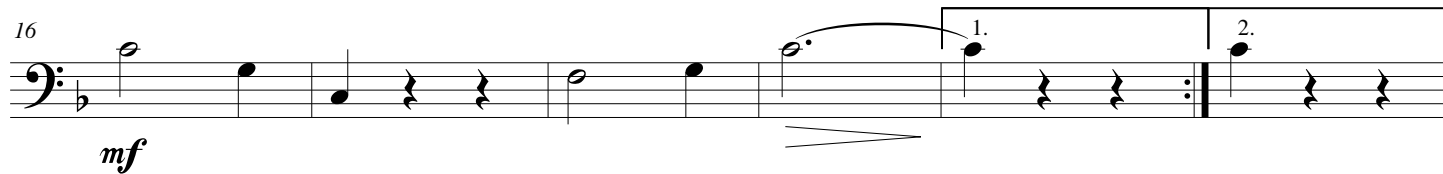
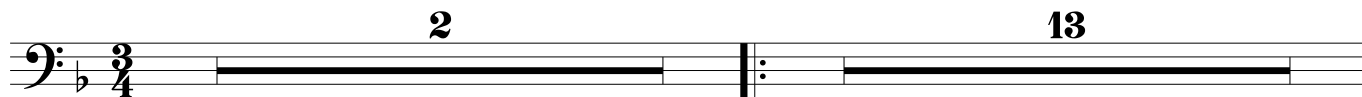
49 1. 2.

Trombone

Andante

Paráfrasis sobre la sonatina 55-4 de
F.Kuhlau

Xavier Quiñones



Solo Violin

Andante

Paráfrasis sobre la sonatina 55-4 de
F.Kuhlau

Xavier Quiñones

7

13

23

31

36

44

49

f

f

1. 2.

1. 2.

Violin I

Andante

Paráfrasis sobre la sonatina 55-4 de
F.Kuhlau

Xavier Quiñones

6

12

19

26

32

39

46

p

mf

f

mp

1. 2.

1. 2.

Violin II

Andante

Paráfrasis sobre la sonatina 55-4 de
F.Kuhlau

Xavier Quiñones

6

12

19

25

32

41

47

p

mf

p

f *mp*

mf

1. 2.

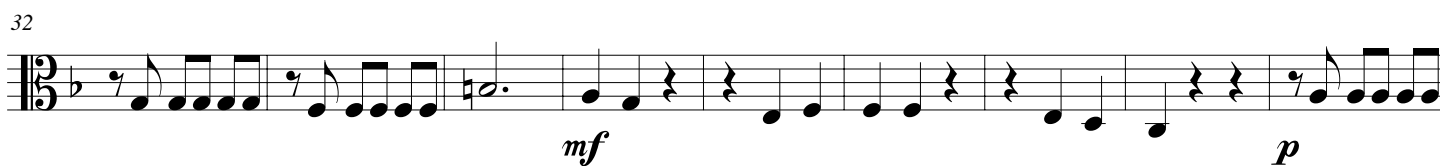
1. 2.

Viola

Andante

Paráfrasis sobre la sonatina 55-4 de
F.Kuhlau

Xavier Quiñones

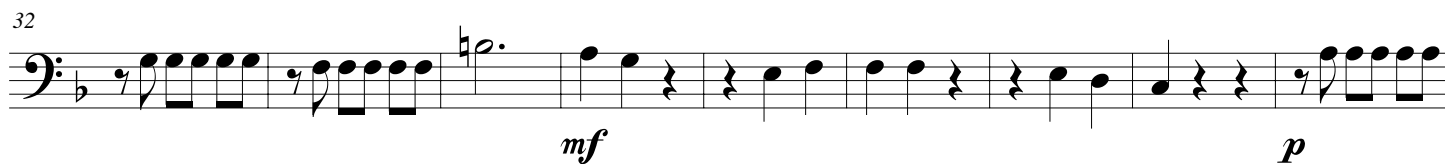


Cello/Viola

Andante

Paráfrasis sobre la sonatina 55-4 de
F.Kuhlau

Xavier Quiñones

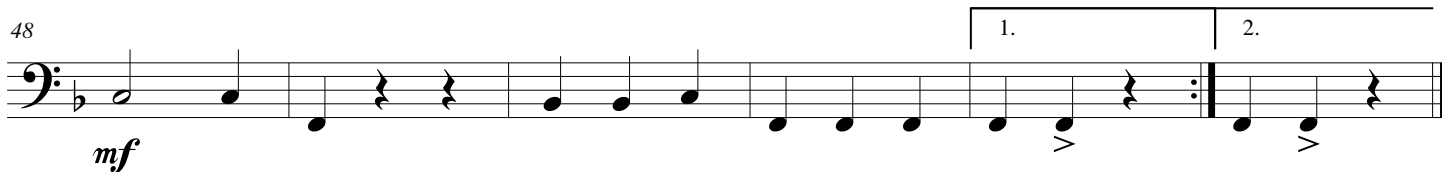
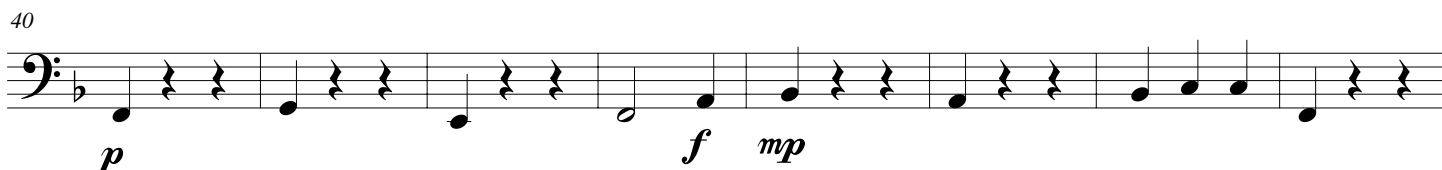
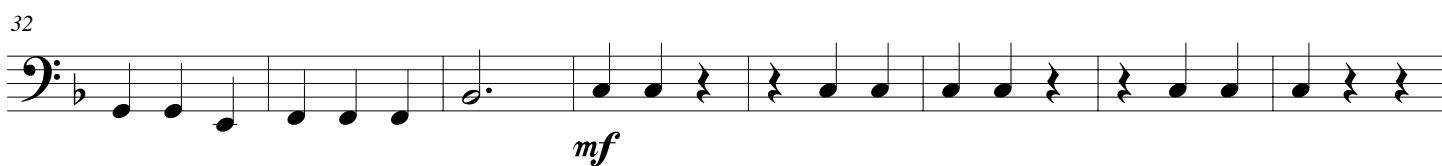
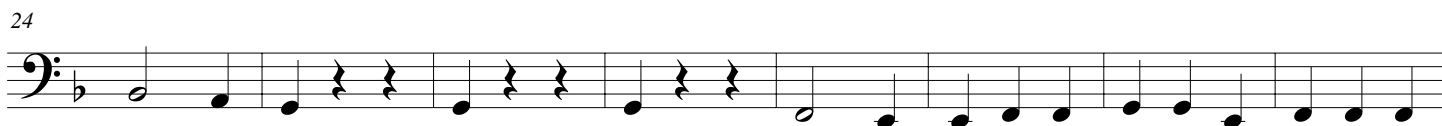
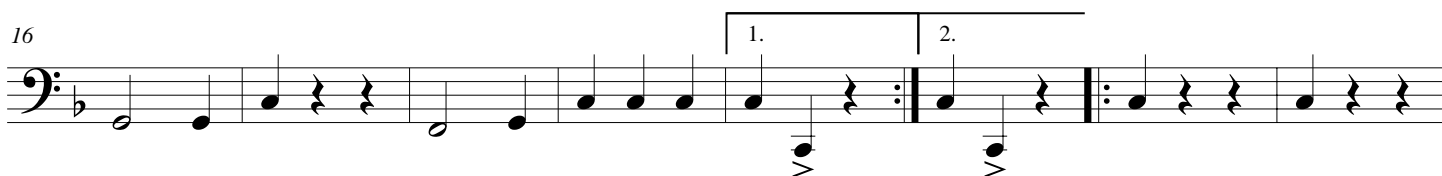
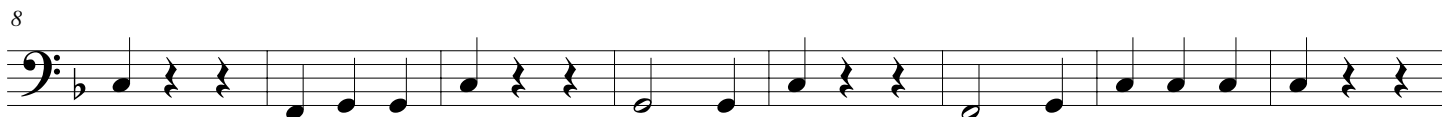


Cello

Andante

Paráfrasis sobre la sonatina 55-4 de
F.Kuhlau

Xavier Quiñones

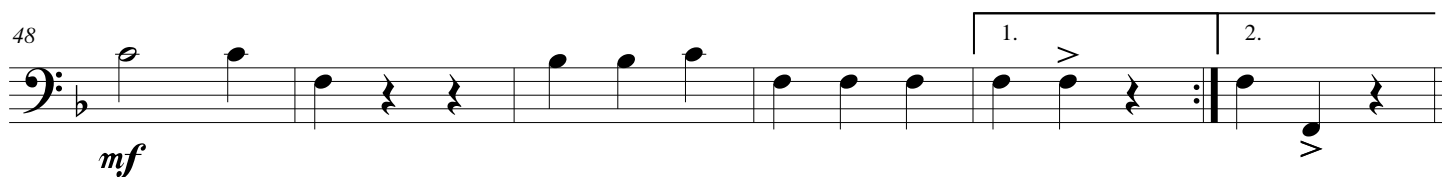
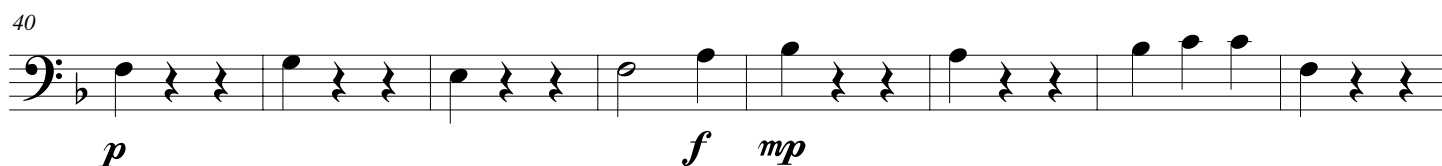
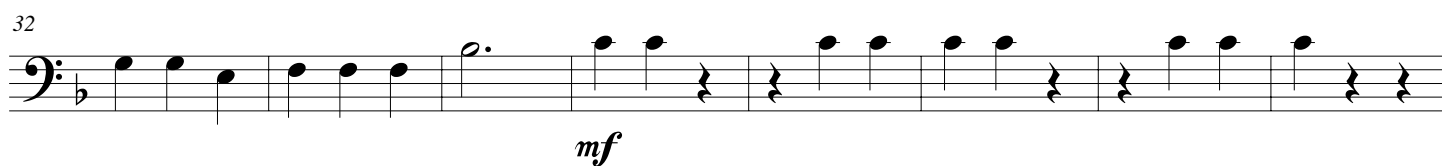
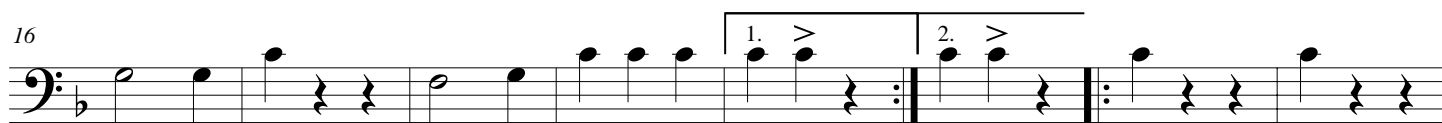


Contrabass

Andante

Paráfrasis sobre la sonatina 55-4 de
F.Kuhlau

Xavier Quiñones



Score

CONCIERTO

PARA
TROMPETA
1er MOVIMIENTO
ANDANTE

M. CLEMENTI
Arr: Xavier Quiñones S.

paráfrasis sobre la sonatina 36-6 para piano de

MUZIO CLEMENTI

Andante

Flute

Oboe

Clarinet in B \flat

Bassoon

Horn in F

Trumpet in B \flat

Timpani

Violin 1

Violin 2

Viola

Cello

Bass

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

B♭ Tpt.

Timp.

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

19

Fl.

Ob.

B \flat Cl.

Bsn.

Hn.

B \flat Tpt.

Timp.

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

29

Fl.

Ob.

B \flat Cl.

Bsn.

Hn.

B \flat Tpt.

Timp.

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

29

29

37

Fl.

Ob.

B \flat Cl.

Bsn.

Hn.

B \flat Tpt.

37

Timp.

37

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

45

Fl.

Ob.

B \flat Cl.

Bsn.

Hn.

B \flat Tpt.

45

Timp.

45

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

54

Fl.

Ob.

B \flat Cl.

Bsn.

Hn.

B \flat Tpt.

54

Timp.

54

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

B♭ Tpt.

Timp.

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

73

Fl.

Ob.

B \flat Cl.

Bsn.

Hn.

B \flat Tpt.

Timp.

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

83

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

B♭ Tpt.

83

Timp.

83

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

91

Fl.

Ob.

B \flat Cl.

Bsn.

Hn.

B \flat Tpt.

Timp.

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

100

CONCIERTO

Flute

PARA
TROMPETA

1er MOVIMIENTO

ANDANTE

paráfrasis sobre la sonatina 36-6 para piano de

MUZIO CLEMENTI

M. CLEMENTI

Arr: Xavier Quiñones S.

Andante

8

15

21

39

65

71

31

CONCIERTO

Oboe

PARA
TROMPETA
1er MOVIMIENTO
ANDANTE

M. CLEMENTI
Arr: Xavier Quiñones S.

paráfrasis sobre la sonatina 36-6 para piano de

MUZIO CLEMENTI

Andante

8

14

20

39

64

71

31

CONCIERTO

Clarinet in B \flat

PARA
TROMPETA

1er MOVIMIENTO

ANDANTE

paráfrasis sobre la sonatina 36-6 para piano de

MUZIO CLEMENTI

M. CLEMENTI

Arr: Xavier Quiñones S.

Andante

7

45

58

45

CONCIERTO

Bassoon

PARA
TROMPETA

1er MOVIMIENTO

ANDANTE

paráfrasis sobre la sonatina 36-6 para piano de

MUZIO CLEMENTI

M. CLEMENTI

Arr: Xavier Quiñones S.

Andante

8

14

20

39

64

71

31

CONCIERTO

Horn in F

PARA
TROMPETA

1er MOVIMIENTO

ANDANTE

paráfrasis sobre la sonatina 36-6 para piano de

MUZIO CLEMENTI

M. CLEMENTI

Arr: Xavier Quiñones S.

Andante

8

14

20

39

64

70

31

CONCIERTO

Timpani

PARA

TROMPETA

1er MOVIMIENTO

ANDANTE

paráfrasis sobre la sonatina 36-6 para piano de

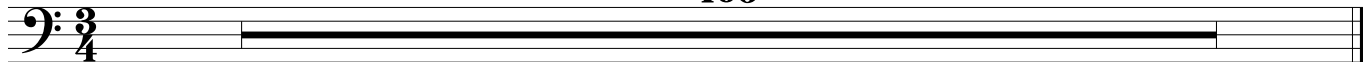
MUZIO CLEMENTI

M. CLEMENTI

Arr: Xavier Quiñones S.

Andante

106



CONCIERTO

Trumpet in B \flat

PARA
TROMPETA

1er MOVIMIENTO

ANDANTE

paráfrasis sobre la sonatina 36-6 para piano de

MUZIO CLEMENTI

M. CLEMENTI

Arr: Xavier Quiñones S.

Andante

22

30

38

46

54

84

92

100

CONCIERTO

Violin 1

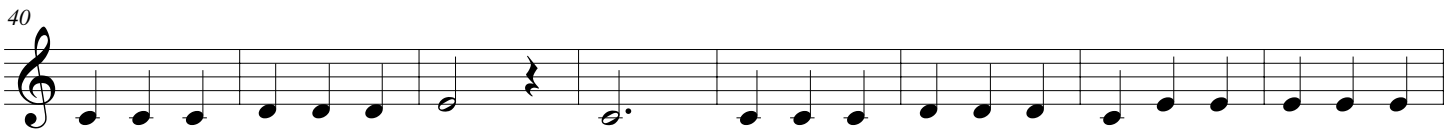
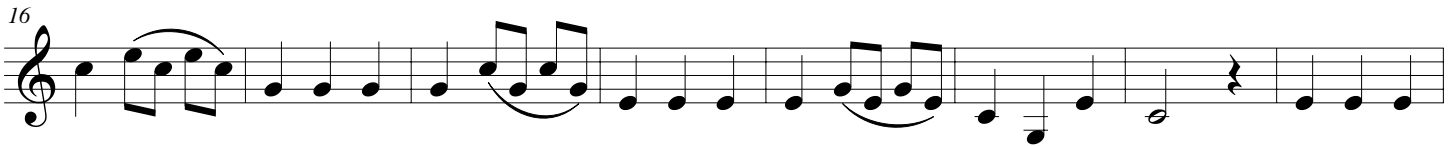
PARA
TROMPETA
1er MOVIMIENTO
ANDANTE

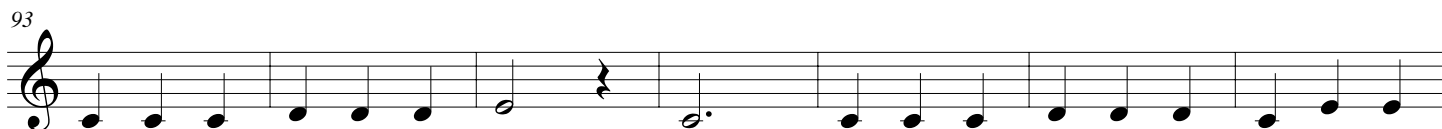
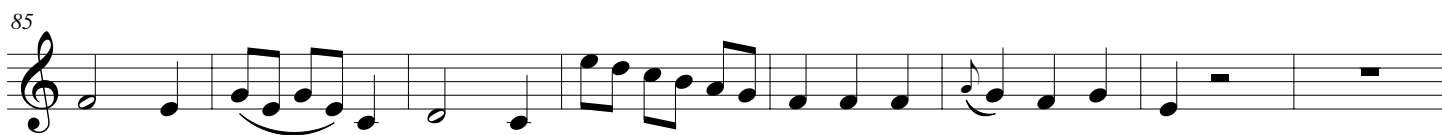
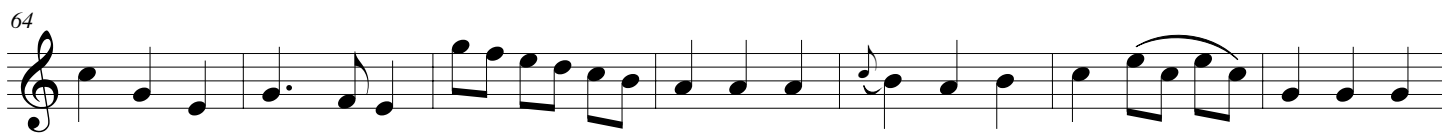
M. CLEMENTI
Arr: Xavier Quiñones S.

paráfrasis sobre la sonatina 36-6 para piano de

MUZIO CLEMENTI

Andante





Violin 2

M. CLEMENTI
Arr: Xavier Quiñones S.

paráfrasis sobre la sonatina 36-6 para piano de

MUZIO CLEMENTI

9

17

25

33

40

48

56

64

71

79

86

92

99

This musical score is for a Trp (Trumpet) part in an Andante tempo. It consists of seven staves of music, each starting with a measure number. The notation is in treble clef. The music features a variety of note values, including quarter, eighth, and sixteenth notes, as well as rests. Slurs are used to group notes across measures, indicating phrasing. The key signature has one flat (Bb). The score ends with a double bar line at measure 99.

CONCIERTO

Viola

PARA
TROMPETA

1er MOVIMIENTO

ANDANTE

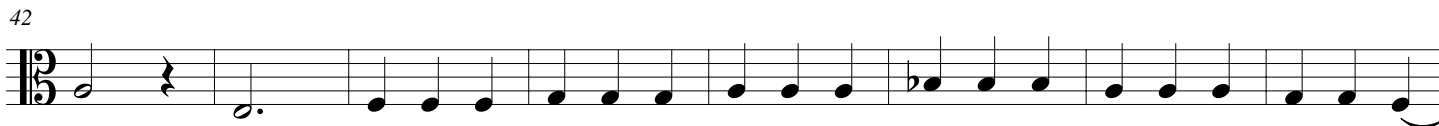
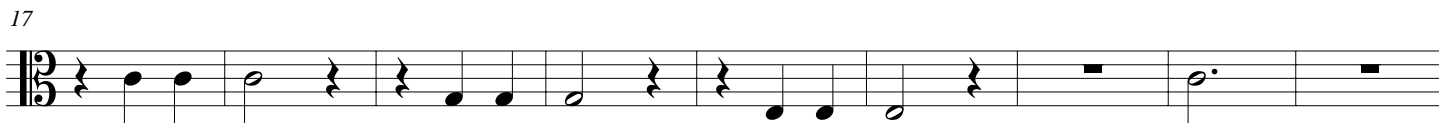
paráfrasis sobre la sonatina 36-6 para piano de

MUZIO CLEMENTI

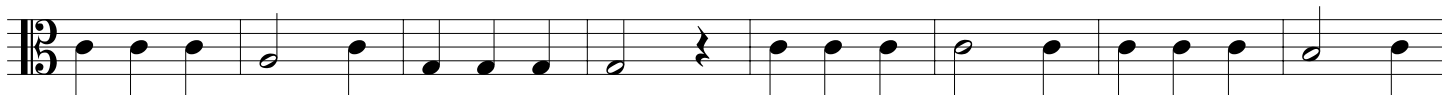
M. CLEMENTI

Arr: Xavier Quiñones S.

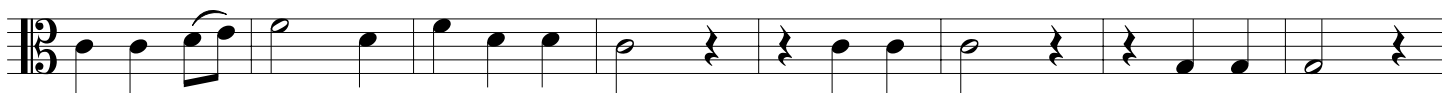
Andante



58



66



74



84



90



98



CONCIERTO

Cello

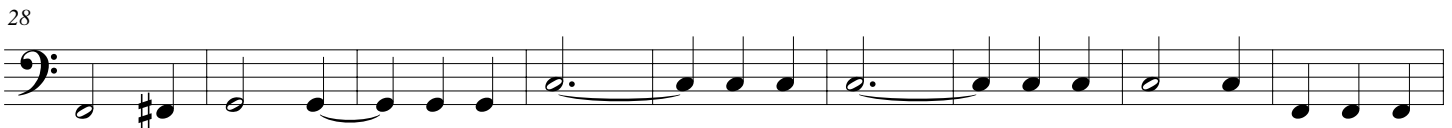
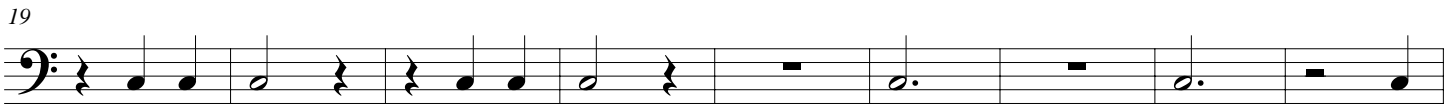
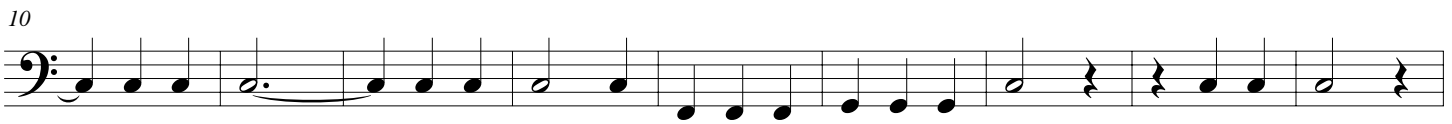
PARA
TROMPETA
1er MOVIMIENTO
ANDANTE

M. CLEMENTI
Arr: Xavier Quiñones S.

paráfrasis sobre la sonatina 36-6 para piano de

MUZIO CLEMENTI

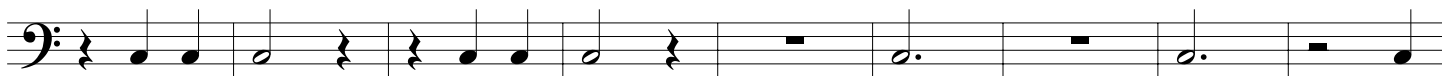
Andante



63



72



81



90



99



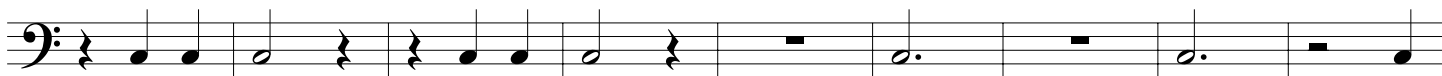
Bass

Arr: Xavier Quiñones S.

63



72



81



90



99



CONCIERTO

PARA
TROMPETA
2º MOVIMIENTO
ALLEGRO

M.CLEMENTI
Arr: Xavier Quiñones S.

paráfrasis sobre la sonatina 36-6 para piano de

MUZIO CLEMENTI

Allegro

Flute

Oboe

Clarinet in B \flat

Bassoon

Horn in F

Trumpet in B \flat

Timpani

Violin I

Violin II

Viola

Cello

Contrabass

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

B♭ Tpt.

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

B♭ Tpt.

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

f

pizz.

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

B♭ Tpt.

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

23

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

B♭ Tpt.

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

arco

30

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

B♭ Tpt.

30

Timp.

30

Vln. I

Vln. II

Vla.

Vc.

Cb.

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

B♭ Tpt.

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

44

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

B♭ Tpt.

44

Timp.

44

Vln. I

Vln. II

Vla.

Vc.

Cb.

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

B♭ Tpt.

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

B♭ Tpt.

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Xavier Quiñones S. Public Music Library at www.archive.org

68

Fl.

Ob.

B♭ Cl.

Bsn.

68

Hn.

B♭ Tpt.

68

Timp.

68

Vln. I

Vln. II

Vla.

Vc.

Cb.

74

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

B♭ Tpt.

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

81

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

B♭ Tpt.

81

Timp.

81

Vln. I

Vln. II

Vla.

Vc.

Cb.

88

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

B♭ Tpt.

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

95

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

B♭ Tpt.

95

Timp.

95

Vln. I

Vln. II

Vla.

Vc.

Cb. pizz.

101

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

B♭ Tpt.

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

107

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

B♭ Tpt.

107

107

Timp.

107

Vln. I

Vln. II

Vla.

Vc.

Cb.

arco

113

Fl.

Ob.

B♭ Cl.

Bsn.

113

Hn.

B♭ Tpt.

113

Timp.

113

Vln. I

Vln. II

Vla.

Vc.

Cb.

119

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

B♭ Tpt.

119

Timp.

119

Vln. I

Vln. II

Vla.

Vc.

Cb.

Xavier Quiñones S. Public Music Library at www.archive.org

Flute

CONCIERTO

PARA
TROMPETA
2º MOVIMIENTO
ALLEGRO

M.CLEMENTI
Arr: Xavier Quiñones S.

paráfrasis sobre la sonatina 36-6 para piano de
MUZIO CLEMENTI

Allegro

4

9

24

31

40

48

54

59

62

70

85

92

109

113

118

121

124

Oboe

CONCIERTO

PARA
TROMPETA
2º MOVIMIENTO
ALLEGRO

M.CLEMENTI
Arr: Xavier Quiñones S.

paráfrasis sobre la sonatina 36-6 para piano de
MUZIO CLEMENTI

Allegro

7

13

11

33

43

48

54

60

64

1. 2.

4 4 6

83

88

94

101

107

111

116

120

124

The image displays a musical score for the 2nd movement of a Concerto for Trumpet. The score is written in treble clef and includes measures 60 through 124. The notation features various musical symbols such as notes, rests, accidentals, and dynamic markings. The score is divided into systems, with measure numbers 60, 64, 83, 88, 94, 101, 107, 111, 116, 120, and 124 indicating the start of new systems. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings. The score is divided into systems, with measure numbers 60, 64, 83, 88, 94, 101, 107, 111, 116, 120, and 124 indicating the start of new systems. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings.

Clarinet in B \flat

CONCIERTO

PARA
TROMPETA
2º MOVIMIENTO
ALLEGRO

M.CLEMENTI
Arr: Xavier Quiñones S.

paráfrasis sobre la sonatina 36-6 para piano de
MUZIO CLEMENTI

Allegro

7

13 11

29 6 6

45

50

58

64 1. 2. 4 4

76 6

86

92

99

103

111

119

126

The image displays a musical score for the 2nd movement of a Concerto for Trumpet. The score is written in treble clef with a key signature of two sharps (F# and C#). It consists of eight staves of music, each beginning with a measure number. The first staff (76) features a six-measure rest marked with a '6'. The notation includes various musical symbols such as eighth notes, quarter notes, half notes, and rests, along with dynamic markings like accents (>) and slurs. The score concludes with a double bar line at the end of the eighth staff (126).

CONCIERTO

Bassoon

PARA
TROMPETA
2º MOVIMIENTO
ALLEGRO

M.CLEMENTI
Arr: Xavier Quiñones S.

paráfrasis sobre la sonatina 36-6 para piano de
MUZIO CLEMENTI

Allegro

6

11

18

25

34

43

50

61

67

73

78

86

94

102

109

115

123

1. 2.

v

Horn in F

CONCIERTO

PARA
TROMPETA
2º MOVIMIENTO
ALLEGRO

M.CLEMENTI
Arr: Xavier Quiñones S.

paráfrasis sobre la sonatina 36-6 para piano de
MUZIO CLEMENTI

Allegro

7 14

27 14

48 8

61 1. 2.

67

73

78

86

93

103

111

117

123

This musical score is for the 2nd movement of a Concerto for Trumpet. It consists of seven staves of music, each starting with a measure number. The key signature is one sharp (F#). The notation includes various musical symbols such as eighth notes, quarter notes, half notes, and rests. There are also dynamic markings like 'v' (piano) and 'f' (forte) at the beginning of some staves. The music is written in a single system, with each staff representing a different part of the ensemble.

CONCIERTO

Trumpet in B \flat

PARA
TROMPETA
2º MOVIMIENTO
ALLEGRO

M.CLEMENTI
Arr: Xavier Quiñones S.

paráfrasis sobre la sonatina 36-6 para piano de
MUZIO CLEMENTI

Allegro

11

f

15

20

26

33

39

45

49

56

63

74

79

85

91

97

103

110

118

124

The image displays a musical score for a trumpet concerto, specifically the second movement. The score is written in treble clef with a key signature of two sharps (F# and C#). It consists of ten staves of music, each beginning with a measure number. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings. A first and second ending bracket is present over measures 63 and 64. The score concludes with a double bar line at measure 124.

Timpani

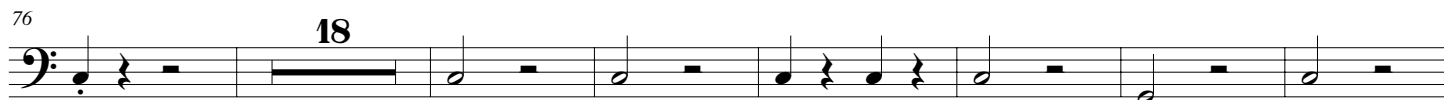
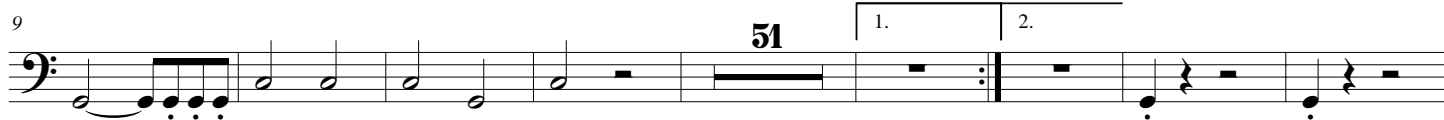
CONCIERTO

PARA
TROMPETA
2º MOVIMIENTO
ALLEGRO

M.CLEMENTI
Arr: Xavier Quiñones S.

paráfrasis sobre la sonatina 36-6 para piano de
MUZIO CLEMENTI

Allegro



Violin I

CONCIERTO

PARA
TROMPETA
2º MOVIMIENTO
ALLEGRO

M.CLEMENTI
Arr: Xavier Quiñones S.

paráfrasis sobre la sonatina 36-6 para piano de

MUZIO CLEMENTI

Allegro

5

10

16

22

28

38

46

53

59

62

68

75

84

91

98

104

109

114

120

124

The image displays a musical score for the 2nd movement of a Concerto for Trumpet. The score is written in treble clef with a key signature of one sharp (F#). It consists of ten staves of music, each beginning with a measure number. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings. A first and second ending bracket is present at the beginning of the first staff. The score concludes with a double bar line at the end of the final staff.

CONCIERTO

Violin II

PARA
TROMPETA
2º MOVIMIENTO
ALLEGRO

M.CLEMENTI
Arr: Xavier Quiñones S.

paráfrasis sobre la sonatina 36-6 para piano de
MUZIO CLEMENTI

Allegro

5

10

16

22

28

34

40

48

57

61

66

77

86

95

102

109

115

120

124

The image displays a musical score for a trumpet part, specifically the second movement of a concerto. The score is written on a single staff in treble clef. It begins at measure 57 and ends at measure 124. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, as well as rests. There are several dynamic markings, such as accents (>) and a forte (f) marking. A first ending bracket is present between measures 61 and 66, with a second ending bracket following. A fermata is placed over measure 124. The key signature is one sharp (F#).

Viola

CONCIERTO

PARA
TROMPETA
2º MOVIMIENTO
ALLEGRO

M.CLEMENTI
Arr: Xavier Quiñones S.

paráfrasis sobre la sonatina 36-6 para piano de
MUZIO CLEMENTI

Allegro

5

11

17

23

29

35

41

48

54

60

78

85

92

98

104

110

116

123

The musical score is presented in a single system with ten staves. The first staff (measures 54-59) contains eighth notes and quarter notes with slurs. The second staff (measures 60-65) includes first and second endings, with a repeat sign and a measure rest of 10 measures. The third staff (measures 78-84) continues the melodic line. The fourth staff (measures 85-91) features a key signature change to one flat (Bb) and includes slurs. The fifth staff (measures 92-97) contains eighth notes and quarter notes. The sixth staff (measures 98-103) continues the melodic line. The seventh staff (measures 104-109) features eighth notes and quarter notes. The eighth staff (measures 110-115) contains eighth notes and quarter notes. The ninth staff (measures 116-122) features eighth notes and quarter notes. The tenth staff (measures 123-128) concludes the section with a final measure rest.

Cello

CONCIERTO

PARA
TROMPETA
2º MOVIMIENTO
ALLEGRO

M.CLEMENTI
Arr: Xavier Quiñones S.

paráfrasis sobre la sonatina 36-6 para piano de
MUZIO CLEMENTI

Allegro

7

14

22

30

39

47

54

62

1. 2.

69

75

81

88

96

104

111

118

125

This musical score is for the second movement of a Concerto for Trumpet. It consists of eight staves of music, each starting with a measure number. The notation is in bass clef. The first staff (69) features a series of eighth-note triplets with accents. The second staff (75) continues with similar triplet patterns. The third staff (81) introduces a half-note melody with a flat. The fourth staff (88) shows a half-note melody with a sharp. The fifth staff (96) features a half-note melody. The sixth staff (104) shows a half-note melody. The seventh staff (111) shows a half-note melody. The eighth staff (118) shows a half-note melody. The final staff (125) shows a half-note melody with an accent.

CONCIERTO

Contrabass

PARA
TROMPETA
2º MOVIMIENTO
ALLEGRO

M.CLEMENTI
Arr: Xavier Quiñones S.

paráfrasis sobre la sonatina 36-6 para piano de
MUZIO CLEMENTI

Allegro

7

13 pizz.

20 arco

27

36

44

51

59

1. 2.

66



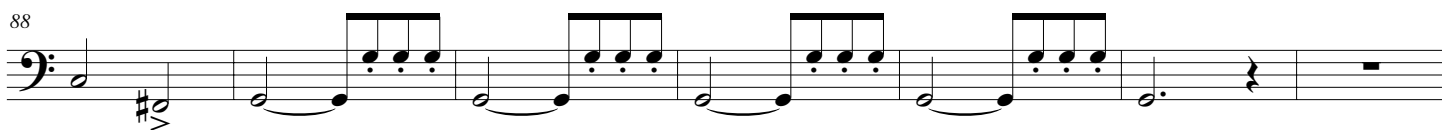
74



81



88



95 pizz.



102



109



117



124



Score

DANZA # 1

Xavier Quiñones L.G.S.

Allegro

The musical score is written for a full orchestra. The tempo is marked 'Allegro'. The key signature has three flats (Bb, Eb, Ab) and the time signature is 3/4. The score includes parts for the following instruments:

- Flute
- Oboe
- Clarinet in Bb
- Bassoon
- Trumpet in Bb
- Horn in F
- Trombone
- Tuba
- Timpani
- Violin I
- Violin II
- Viola
- Cello
- Contrabass

The score features a variety of rhythmic patterns and dynamics. The woodwinds and strings play a steady rhythm, while the brass instruments provide harmonic support. The timpani plays a prominent role in the percussion. The overall texture is rich and full.

Danza #1

This musical score for 'Danza #1' is arranged for a full orchestra. The woodwind section includes Flute (Fl.), Oboe (Ob.), Bass Clarinet (B♭ Cl.), and Bassoon (Bsn.). The brass section consists of B♭ Trumpet (B♭ Tpt.), Horn (Hn.), Trombone (Tbn.), and Tuba. The percussion section features Timpani (Timp.). The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score is written in 3/4 time with a key signature of three flats (B♭, E♭, A♭). A first ending bracket is present in measures 9 through 16 for the Flute, Oboe, Bass Clarinet, Bassoon, Horn, Trombone, and Violoncello parts. The Horn part has a circled measure in measure 15. The Tuba part is mostly silent, with rests in measures 9 through 16.

Danza #1

Fl.

Ob.

B♭ Cl.

Bsn.

B♭ Tpt.

Hn.

Tbn.

Tuba

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Danza #1

25

Fl.

Ob.

B \flat Cl.

Bsn.

B \flat Tpt.

Hn.

Tbn.

Tuba

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Danza #1

Fl.

Ob.

B♭ Cl.

Bsn.

B♭ Tpt.

Hn.

Tbn.

Tuba

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Danza #1

41

Fl.

Ob.

B \flat Cl.

Bsn.

B \flat Tpt.

Hn.

Tbn.

Tuba

41

Timp.

41

Vln. I

Vln. II

Vla.

Vc.

Cb.

/

Xavier Quiñones S. Public Music Library at www.archive.org

Flute

DANZA # 1

Xavier Quiñones L.G.S.

Allegro

4

9

14

19

24

28

34

41

45

50

1 2

Oboe

DANZA # 1

Xavier Quiñones L.G.S.

4

9

13

19

25

34

39

44

50

1

2

Clarinet in B \flat

DANZA # 1

Xavier Quiñones L.G.S.

4

10

15

20

26

33

39

44

50

1 2

Bassoon

DANZA # 1

Xavier Quiñones L.G.S.

7

13

19

25

31

37

43

49

Trumpet in B \flat

DANZA # 1

Xavier Quiñones L.G.S.

4

10

16

22

28

34

40

47

1 2

Horn in F

DANZA # 1

Xavier Quiñones L.G.S.

The musical score is written for Horn in F and consists of 49 measures. The time signature is 3/4. The key signature has two flats (B-flat and E-flat). The score is divided into measures, with measure numbers 7, 13, 19, 25, 31, 37, 43, and 49 indicated at the start of their respective lines. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and dynamic markings such as accents (>) and breath marks (ϑ). There are also phrasing slurs and repeat signs. The score concludes with a first and second ending bracketed at the end of the 49th measure.

Trombone

DANZA # 1

Xavier Quiñones L.G.S.

4

10

16

22

28

34

40

46

1 2

Tuba

DANZA # 1

Xavier Quiñones L.G.S.

20

25

30

36

15

1

2

Timpani

DANZA # 1

Xavier Quiñones L.G.S.

7

13

19

38

44

50

1 2

Violin I

DANZA # 1

Xavier Quiñones L.G.S.

Violin I score for 'Danza # 1' by Xavier Quiñones L.G.S. The score is written in 3/4 time and B-flat major. It consists of nine staves of music. The first staff (measures 1-6) features a steady eighth-note accompaniment. The second staff (measures 7-12) continues this pattern. The third staff (measures 13-18) maintains the accompaniment. The fourth staff (measures 19-24) introduces a melodic line with accents and a repeat sign. The fifth staff (measures 25-30) continues the melodic line. The sixth staff (measures 31-36) continues the melodic line. The seventh staff (measures 37-42) returns to the eighth-note accompaniment. The eighth staff (measures 43-48) continues the accompaniment. The ninth staff (measures 49-54) concludes the piece with a final melodic phrase and a repeat sign. The score includes various musical notations such as notes, rests, accents, and repeat signs.

Violin II

DANZA # 1

Xavier Quiñones L.G.S.

7

13

19

25

31

37

43

49

1 2

Viola

DANZA # 1

Xavier Quiñones L.G.S.

7

13

19

25

31

37

43

49

1 2

Cello

DANZA # 1

Xavier Quiñones L.G.S.

7

13

19

25

31

37

43

49

1 2

Contrabass

DANZA # 1

Xavier Quiñones L.G.S.

7

13

19

25

31

37

43

49

1 2

DANZA # 2

Score

Xavier Quiñones L.G.S.

Flute

Oboe

Clarinet in B \flat

Bassoon

Horn in F

Trumpet in B \flat

Trombone

Violin I

Violin II

Viola

Violoncello

Contrabass

This musical score page displays measures 6 through 11 of a piece in D major (indicated by two sharps in the key signature). The score is arranged in two systems of staves. The first system includes Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), and Horn (Hn.). The second system includes Bassoon (Bsn.), Horn (Hn.), Trumpet (B♭ Tpt.), Trombone (Tbn.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The music features a variety of note values, including eighth and sixteenth notes, as well as rests. Dynamic markings such as *mf* (mezzo-forte) and *f* (forte) are present, along with articulation marks like accents and slurs. The bassoon and horn parts show more complex rhythmic patterns, while the strings provide a steady accompaniment.

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

B♭ Tpt.

Tbn.

Vln. I

Vln. II

Vla.

Vc.

Cb.

This musical score page contains measures 18 through 23 of a symphony. The instruments are arranged in a standard orchestral layout. The woodwinds (Flute, Oboe, Clarinet, Bassoon) and strings (Violins I & II, Viola, Violoncello, Contrabass) have melodic lines with various articulations and phrasing. The brass section (Horn, Trumpet, Trombone) provides harmonic support with sustained notes and rhythmic patterns. The score is written in a key signature of two flats and a common time signature.

18

Fl.

Ob.

B \flat Cl.

Bsn.

Hn.

B \flat Tpt.

Tbn.

Vln. I

Vln. II

Vla.

Vc.

Cb.

This musical score page contains measures 24 through 29 of a symphony. The instruments and their parts are as follows:

- Fl.** (Flute): Melodic line starting on a half note G4, moving through A4, B4, and C5, with a long note on D5 in measure 25.
- Ob.** (Oboe): Rested throughout the measures.
- B♭ Cl.** (B-flat Clarinet): Rested throughout the measures.
- Bsn.** (Bassoon): Melodic line mirroring the flute, starting on a half note G3, moving through A3, B3, and C4, with a long note on D4 in measure 25.
- Hn.** (Horn): Playing a series of chords (F#4-A4, F#4-A4, F#4-A4, F#4-A4, F#4-A4, F#4-A4) on half notes.
- B♭ Tpt.** (B-flat Trumpet): Playing a series of chords (F#4-A4, F#4-A4, F#4-A4, F#4-A4, F#4-A4, F#4-A4) on half notes.
- Tbn.** (Trombone): Playing a series of chords (F#4-A4, F#4-A4, F#4-A4, F#4-A4, F#4-A4, F#4-A4) on half notes.
- Timp.** (Timpani): Rested throughout the measures.
- Vln. I** (Violin I): Melodic line starting on a half note G4, moving through A4, B4, and C5, with a long note on D5 in measure 25.
- Vln. II** (Violin II): Melodic line mirroring the Violin I.
- Vla.** (Viola): Playing a series of chords (F#4-A4, F#4-A4, F#4-A4, F#4-A4, F#4-A4, F#4-A4) on half notes.
- Vc.** (Violoncello): Playing a series of chords (F#4-A4, F#4-A4, F#4-A4, F#4-A4, F#4-A4, F#4-A4) on half notes.
- Cb.** (Contrabass): Playing a series of chords (F#4-A4, F#4-A4, F#4-A4, F#4-A4, F#4-A4, F#4-A4) on half notes.

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

B♭ Tpt.

Tbn.

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

This musical score page contains measures 36 through 41 of a symphony. The instruments and their parts are as follows:

- Fl.** (Flute): Measures 36-41, melodic line with slurs and ties.
- Ob.** (Oboe): Measures 36-41, melodic line with slurs and ties.
- B♭ Cl.** (B-flat Clarinet): Measures 36-41, melodic line with slurs and ties.
- Bsn.** (Bassoon): Measures 36-41, melodic line with slurs and ties.
- Hn.** (Horn): Measures 36-41, harmonic accompaniment with chords and rests.
- B♭ Tpt.** (B-flat Trumpet): Measures 36-41, harmonic accompaniment with chords and rests.
- Tbn.** (Trombone): Measures 36-41, melodic line with slurs and ties.
- Timp.** (Timpani): Measures 36-41, rests.
- Vln. I** (Violin I): Measures 36-41, melodic line with slurs and ties.
- Vln. II** (Violin II): Measures 36-41, melodic line with slurs and ties.
- Vla.** (Viola): Measures 36-41, melodic line with slurs and ties.
- Vc.** (Violoncello): Measures 36-41, melodic line with slurs and ties.
- Cb.** (Double Bass): Measures 36-41, melodic line with slurs and ties.

42

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

B♭ Tpt.

Tbn.

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

DANZA # 2

Flute

Xavier Quiñones L.G.S.

6

12

18

24

30

37

43

DANZA # 2

Oboe

Xavier Quiñones L.G.S.

6

12

15

32

38

44

DANZA # 2

Clarinet in B \flat

Xavier Quiñones L.G.S.

6

12

15

32

38

44

DANZA # 2

Bassoon

Xavier Quiñones L.G.S.

6

12

18

24

30

36

42

DANZA # 2

Trumpet in B \flat

Xavier Quiñones L.G.S.

6

12

18

24

31

40

DANZA # 2

Horn in F

Xavier Quiñones L.G.S.

6

12

18

24

31

39

1 2

DANZA # 2

Trombone

Xavier Quiñones L.G.S.

6

12

18

24

30

36

43

DANZA # 2

Timpani

Xavier Quiñones L.G.S.

Timpani musical notation for 'Danza # 2'. The notation is on a single staff in bass clef with a 3/4 time signature. It begins with a 'tacet' instruction. The first measure is a whole rest, followed by a repeat sign. The second measure contains a whole note, labeled '16'. The third measure contains a whole note, labeled '15'. The fourth measure is a whole rest, followed by a repeat sign. The fifth measure contains a whole note, labeled '17'. Above the staff, there are two measures: the first is labeled '1' and the second is labeled '2'. The notation ends with a double bar line.

Violin I

DANZA # 2

Xavier Quiñones L.G.S.

Violin I score for DANZA # 2. The score is written in treble clef, key of B-flat major (two flats), and 3/4 time. It consists of eight staves of music. The first staff begins with a treble clef, a key signature of two flats, and a 3/4 time signature. The music features a variety of note values, including eighth, quarter, and half notes, as well as rests. There are several slurs and ties throughout the piece. The second staff starts with a measure rest for 6 measures. The third staff starts with a measure rest for 12 measures. The fourth staff starts with a measure rest for 18 measures. The fifth staff starts with a measure rest for 24 measures. The sixth staff starts with a measure rest for 30 measures and includes a first ending bracket labeled '1' and a second ending bracket labeled '2'. The seventh staff starts with a measure rest for 37 measures. The eighth staff starts with a measure rest for 44 measures and ends with a double bar line.

Violin II

DANZA # 2

Xavier Quiñones L.G.S.

6

12

18

24

30

37

44

1 2

Viola

DANZA # 2

Xavier Quiñones L.G.S.

6

12

18

24

31

37

44

DANZA # 2

Violoncello

Xavier Quiñones L.G.S.

6

12

18

24

30

37

44

Contrabass

DANZA # 2

Xavier Quiñones L.G.S.

6

12

18

24

30

36

42

Score

DANZA # 3

Xavier Quiñones L.G.S.

♩ = 144

Flute

Oboe

Clarinet in B \flat

Bassoon

Horn in F

Trumpet in B \flat

Trombone

Tuba

Timpani

Violin I

Violin II

Viola

Violoncello

Contrabass

pizzicato

pp

pizzicato

pp

pizzicato

pp

pizzicato

pp

pizzicato

pp

Fl. *mp*

Ob.

B♭ Cl.

Bsn.

Hn.

B♭ Tpt.

Tbn.

Tuba

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

The musical score is for a piece titled 'Danza.#3'. It features a woodwind section with Flute (Fl.), Oboe (Ob.), B♭ Clarinet (B♭ Cl.), and Bassoon (Bsn.). The brass section includes Horn (Hn.), B♭ Trumpet (B♭ Tpt.), Trombone (Tbn.), and Tuba. The percussion section has a Timpani (Timp.). The string section consists of Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score is written in 2/4 time with a key signature of two flats (B♭ and E♭). The woodwind parts are mostly rests, with the Flute playing a melodic line starting in measure 7. The brass and percussion parts are also mostly rests. The string section provides a rhythmic accompaniment with eighth notes in the violins and cellos/contrabasses.

Danza.#3

13

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

B♭ Tpt.

Tbn.

Tuba

13

Timp.

13

Vln. I

Vln. II

Vla.

Vc.

13

Cb.

19

Fl.

Ob.

B♭ Cl.

Bsn.

19

Hn.

B♭ Tpt.

Tbn.

Tuba

19

Timp.

19

Vln. I

Vln. II

Vla.

Vc.

19

Cb.

Danza.#3

25

Fl.

Ob.

B♭ Cl.

Bsn.

25

Hn.

B♭ Tpt.

Tbn.

Tuba

25

Timp.

25

Vln. I

Vln. II

Vla.

Vc.

25

Cb.

Danza.#3

This musical score is for measures 31 through 36 of 'The Swan' from Swan Lake. The score is written for a woodwind and string ensemble. The woodwind section includes Flute (Fl.), Oboe (Ob.), Bass Clarinet (B♭ Cl.), Bassoon (Bsn.), Horn (Hn.), E♭ Trumpet (Tpt.), Trombone (Tbn.), and Tuba. The string section includes Timpani (Timp.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The key signature is B-flat major (two flats), and the time signature is 4/4. The score begins with a rehearsal mark '31' at the start of measure 31. The woodwind parts are marked with a mezzo-piano (*mp*) dynamic. The string parts are marked with a mezzo-piano (*mp*) dynamic and include the instruction 'arco' (arco) above the staff. The score is divided into measures 31, 32, 33, 34, 35, and 36. The woodwind parts are mostly rests, with some melodic lines in measures 33, 34, and 35. The string parts provide a harmonic foundation with sustained notes and some melodic movement.

Danza.#3

37

Fl.

Ob.

B♭ Cl.

Bsn.

37

Hn.

B♭ Tpt.

Tbn.

Tuba

37

Timp.

37

Vln. I

Vln. II

Vla.

Vc.

37

Cb.

The musical score is for a piece titled 'Danza.#3'. It is a multi-staff score for a symphony orchestra. The score is written in 2/4 time and features a key signature of two flats (B♭ and E♭). The instruments included are Flute (Fl.), Oboe (Ob.), Clarinet in B♭ (B♭ Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet in B♭ (B♭ Tpt.), Trombone (Tbn.), Tuba, Timpani (Timp.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score is divided into measures, with a repeat sign and first/second endings indicated at measure 37. The Flute and Oboe parts are active, while the Clarinet and Bassoon parts are mostly rests. The Horn, Trumpet, Trombone, and Tuba parts are also mostly rests. The Timpani part is active, playing a rhythmic pattern. The Violin I and Violin II parts are active, playing a rhythmic pattern. The Viola, Violoncello, and Contrabass parts are active, playing a rhythmic pattern.

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147 / 348

Danza.#3

49

Fl. *mf*

Ob. *mf*

B♭ Cl. *mf*

Bsn. *mf*

Hn. *mf*

B♭ Tpt. *mf*

Tbn. *mf*

Tuba *mf*

49

Timp. *mf*

49

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

49

Cb. *mf*

55

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

B♭ Tpt.

Tbn.

Tuba

55

Timp.

55

Vln. I

Vln. II

Vla.

Vc.

55

Cb.

Xavier Quiñones S. Public Music Library at www.archive.org

67

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

B♭ Tpt.

Tbn.

Tuba

67

Timp.

67

Vln. I

Vln. II

Vla.

Vc.

67

Cb.

arco

arco

arco

arco

arco

Danza.#3

13

73

Fl. *f*

Ob. *f*

B♭ Cl. *f*

Bsn. *f*

Hn. *f*

B♭ Tpt. *f*

Tbn. *f*

Tuba *f*

Timp. *f*

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Cb. *f*

Danza.#3

79

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

B♭ Tpt.

Tbn.

Tuba

79

Timp.

79

Vln. I

Vln. II

Vla.

Vc.

79

Cb.

85

Fl.

Ob.

B♭ Cl.

Bsn.

ff

85

Hn.

B♭ Tpt.

Tbn.

Tuba

ff

85

Tim.

Vln. I

Vln. II

Vla.

Vc.

Cb.

ff

The first system of the musical score includes the following parts:

- Fl.** (Flute): Treble clef, playing a melody with eighth and sixteenth notes.
- Ob.** (Oboe): Treble clef, playing a melody with eighth and sixteenth notes.
- B♭ Cl.** (B-flat Clarinet): Treble clef, playing a melody with eighth and sixteenth notes.
- Bsn.** (Bassoon): Bass clef, playing a bass line with eighth and sixteenth notes.
- Hn.** (Horn): Treble clef, playing a melody with eighth and sixteenth notes.
- B♭ Tpt.** (B-flat Trumpet): Treble clef, playing a melody with eighth and sixteenth notes.
- Tbn.** (Trombone): Bass clef, playing a bass line with eighth and sixteenth notes.
- Tuba**: Bass clef, playing a bass line with eighth and sixteenth notes.
- Timp.** (Timpani): Bass clef, playing a bass line with eighth and sixteenth notes.
- Vln. I** (Violin I): Treble clef, playing a melody with eighth and sixteenth notes.
- Vln. II** (Violin II): Treble clef, playing a melody with eighth and sixteenth notes.
- Vla.** (Viola): Bass clef, playing a bass line with eighth and sixteenth notes.
- Vc.** (Violoncello): Bass clef, playing a bass line with eighth and sixteenth notes.
- Cb.** (Double Bass): Bass clef, playing a bass line with eighth and sixteenth notes.

This musical score page, numbered 17, is for the piece 'Danza.#3'. It features a woodwind section (Flute, Oboe, B♭ Clarinet, Bassoon), a brass section (Horn, B♭ Trumpet, Trombone, Tuba, Timpani), and a string section (Violin I, Violin II, Viola, Violoncello, Contrabass). The score is written in 2/4 time with a key signature of two flats (B♭ and E♭). The woodwind and string parts have melodic lines with various articulations, while the brass section provides harmonic support with sustained notes and rhythmic patterns. The page includes a rehearsal mark '97' at the beginning of each staff.

This musical score page contains measures 103 through 108. The instrumentation includes Flute (Fl.), Oboe (Ob.), Bass Clarinet (B♭ Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (B♭ Tpt.), Trombone (Tbn.), Tuba, Timpani (Timp.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score is written for a full orchestra, with woodwinds and strings playing melodic lines and brass and percussion providing harmonic support. The key signature is B-flat major, and the time signature is 4/4. The score is divided into two systems, with measures 103-104 in the first system and measures 105-108 in the second system. The woodwinds and strings play a melodic line, while the brass and percussion provide a harmonic accompaniment. The woodwinds and strings play a melodic line, while the brass and percussion provide a harmonic accompaniment.

Danza.#3

19

109

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

B♭ Tpt.

Tbn.

Tuba

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Flute

DANZA # 3

Xavier Quiñones L.G.S.

♩ = 144

The musical score is written for a flute in 3/4 time, key of B-flat major. It consists of 8 staves of music. The tempo is marked as ♩ = 144. The score includes dynamic markings (mp, mf, f) and articulation (accents). The music features a mix of eighth and sixteenth notes, often beamed together, and some rests. The first staff has a 4-measure rest followed by a 4-measure rest, then a melodic line starting with a mezzo-piano (mp) dynamic. The second staff continues the melody. The third staff has a mezzo-piano (mp) dynamic. The fourth staff has a mezzo-forte (mf) dynamic. The fifth staff has a mezzo-forte (mf) dynamic. The sixth staff has a mezzo-forte (mf) dynamic. The seventh staff has a mezzo-forte (mf) dynamic. The eighth staff has a mezzo-forte (mf) dynamic. The score ends with a final note on the eighth staff.

82

88

ff

94

100

106

The image displays a musical score for a piece titled "Danza.#3". The score is written on five staves, each beginning with a treble clef and a key signature of two flats (B-flat and E-flat). The measures are numbered 82, 88, 94, 100, and 106. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and slurs. A dynamic marking of *ff* (fortissimo) is present below the staff starting at measure 88. The score concludes with a double bar line at the end of measure 106.

Oboe

DANZA # 3

Xavier Quiñones L.G.S.

4 28 *mp*

37

43

49 24 *mf* *f*

78

84 *ff*

90

96

102

108

Clarinet in B \flat

DANZA # 3

Xavier Quiñones L.G.S.

4 44 *mf*

53

59

65

71 16 *f ff*

92

98

103

109

Bassoon

DANZA # 3

Xavier Quiñones L.G.S.

4 28

mp

37

43

49

mf

55

61

67

73

f

79

85

ff



Trumpet in B \flat

DANZA # 3

Xavier Quiñones L.G.S.

4 52

61

67

73 16 *f* *ff*

94

100

106

Horn in F

DANZA # 3

Xavier Quiñones L.G.S.

4 12

21

27

33 *mp*

39

45 8 *mf*

58

64

70 *f*

76

The musical score is written for Horn in F, titled "DANZA # 3" by Xavier Quiñones L.G.S. It is in 3/4 time. The score consists of ten staves of music. The first staff contains measures 1 through 12, with a repeat sign after measure 4. Measures 13 through 20 are on the second staff. Measures 21 through 26 are on the third staff. Measures 27 through 32 are on the fourth staff, starting with a mezzo-piano (*mp*) dynamic. Measures 33 through 38 are on the fifth staff. Measures 39 through 44 are on the sixth staff. Measures 45 through 57 are on the seventh staff, with a mezzo-forte (*mf*) dynamic starting at measure 48. Measures 58 through 63 are on the eighth staff. Measures 64 through 69 are on the ninth staff, starting with a forte (*f*) dynamic. Measures 70 through 75 are on the tenth staff. Measures 76 through 80 are on the eleventh staff.

82

88

94

100

106

ff

The musical score is written on five staves in G major (one sharp) and 3/4 time. Measures 82-87 feature a melodic line with a long note in measure 82 and a half-note melody in measure 87. Measures 88-106 consist of a rhythmic pattern of eighth notes with accents, primarily in pairs. A forte (*ff*) dynamic marking is present at the start of measure 88. The piece concludes with a final chord in measure 106.

Trombone

DANZA # 3

Xavier Quiñones L.G.S.

4 68 *f*

77

83

89 *ff*

95

101

107

The musical score is written for Trombone in 3/4 time, key of B-flat major. It consists of seven staves of music. The first staff contains measures 4 and 68, with a repeat sign between them. The second staff starts at measure 77. The third staff starts at measure 83. The fourth staff starts at measure 89 and includes a fortissimo (*ff*) dynamic marking. The fifth staff starts at measure 95. The sixth staff starts at measure 101. The seventh staff starts at measure 107 and ends with a double bar line. The score includes various musical notations such as whole notes, half notes, quarter notes, eighth notes, and rests, as well as dynamic markings like *f* and *ff*.

Tuba

DANZA # 3

Xavier Quiñones L.G.S.

4 68

f

77

83

89

ff

95

101

107

The musical score is written for Tuba in bass clef, 3/4 time, and B-flat major. It consists of seven staves of music. The first staff contains measures 4 and 68, which are marked with a repeat sign and a fermata. The second staff begins at measure 77. The third staff begins at measure 83. The fourth staff begins at measure 89 and includes a fortissimo (*ff*) dynamic marking. The fifth staff begins at measure 95. The sixth staff begins at measure 101. The seventh staff begins at measure 107 and ends with a double bar line. The score includes various musical notations such as notes, rests, and dynamic markings.

Timpani

DANZA # 3

Xavier Quiñones L.G.S.

4 44

mf

53

59

65

71 16

f ff

92

99

106

Violin I

DANZA # 3

Xavier Quiñones L.G.S.

Violin I score for DANZA # 3, measures 1-58. The score is written in treble clef, key of B-flat major (two flats), and 3/4 time. The first measure (measure 1) is a whole rest, marked with a '4' above it. The second measure (measure 2) is a whole note, marked with 'pizzicato' above it and 'pp' below it. The third measure (measure 3) is a whole note, marked with 'pp' below it. The fourth measure (measure 4) is a whole note, marked with 'pp' below it. The fifth measure (measure 5) is a whole note, marked with 'pp' below it. The sixth measure (measure 6) is a whole note, marked with 'pp' below it. The seventh measure (measure 7) is a whole note, marked with 'pp' below it. The eighth measure (measure 8) is a whole note, marked with 'pp' below it. The ninth measure (measure 9) is a whole note, marked with 'pp' below it. The tenth measure (measure 10) is a whole note, marked with 'pp' below it. The eleventh measure (measure 11) is a whole note, marked with 'pp' below it. The twelfth measure (measure 12) is a whole note, marked with 'pp' below it. The thirteenth measure (measure 13) is a whole note, marked with 'pp' below it. The fourteenth measure (measure 14) is a whole note, marked with 'pp' below it. The fifteenth measure (measure 15) is a whole note, marked with 'pp' below it. The sixteenth measure (measure 16) is a whole note, marked with 'pp' below it. The seventeenth measure (measure 17) is a whole note, marked with 'pp' below it. The eighteenth measure (measure 18) is a whole note, marked with 'pp' below it. The nineteenth measure (measure 19) is a whole note, marked with 'pp' below it. The twentieth measure (measure 20) is a whole note, marked with 'pp' below it. The twenty-first measure (measure 21) is a whole note, marked with 'pp' below it. The twenty-second measure (measure 22) is a whole note, marked with 'pp' below it. The twenty-third measure (measure 23) is a whole note, marked with 'pp' below it. The twenty-fourth measure (measure 24) is a whole note, marked with 'pp' below it. The twenty-fifth measure (measure 25) is a whole note, marked with 'pp' below it. The twenty-sixth measure (measure 26) is a whole note, marked with 'pp' below it. The twenty-seventh measure (measure 27) is a whole note, marked with 'pp' below it. The twenty-eighth measure (measure 28) is a whole note, marked with 'pp' below it. The twenty-ninth measure (measure 29) is a whole note, marked with 'pp' below it. The thirtieth measure (measure 30) is a whole note, marked with 'pp' below it. The thirty-first measure (measure 31) is a whole note, marked with 'pp' below it. The thirty-second measure (measure 32) is a whole note, marked with 'pp' below it. The thirty-third measure (measure 33) is a whole note, marked with 'pp' below it. The thirty-fourth measure (measure 34) is a whole note, marked with 'pp' below it. The thirty-fifth measure (measure 35) is a whole note, marked with 'pp' below it. The thirty-sixth measure (measure 36) is a whole note, marked with 'pp' below it. The thirty-seventh measure (measure 37) is a whole note, marked with 'pp' below it. The thirty-eighth measure (measure 38) is a whole note, marked with 'pp' below it. The thirty-ninth measure (measure 39) is a whole note, marked with 'pp' below it. The fortieth measure (measure 40) is a whole note, marked with 'pp' below it. The forty-first measure (measure 41) is a whole note, marked with 'pp' below it. The forty-second measure (measure 42) is a whole note, marked with 'pp' below it. The forty-third measure (measure 43) is a whole note, marked with 'pp' below it. The forty-fourth measure (measure 44) is a whole note, marked with 'pp' below it. The forty-fifth measure (measure 45) is a whole note, marked with 'pp' below it. The forty-sixth measure (measure 46) is a whole note, marked with 'pp' below it. The forty-seventh measure (measure 47) is a whole note, marked with 'pp' below it. The forty-eighth measure (measure 48) is a whole note, marked with 'pp' below it. The forty-ninth measure (measure 49) is a whole note, marked with 'pp' below it. The fiftieth measure (measure 50) is a whole note, marked with 'pp' below it. The fifty-first measure (measure 51) is a whole note, marked with 'pp' below it. The fifty-second measure (measure 52) is a whole note, marked with 'pp' below it. The fifty-third measure (measure 53) is a whole note, marked with 'pp' below it. The fifty-fourth measure (measure 54) is a whole note, marked with 'pp' below it. The fifty-fifth measure (measure 55) is a whole note, marked with 'pp' below it. The fifty-sixth measure (measure 56) is a whole note, marked with 'pp' below it. The fifty-seventh measure (measure 57) is a whole note, marked with 'pp' below it. The fifty-eighth measure (measure 58) is a whole note, marked with 'pp' below it.

64

70

76

82

88

95

101

106

arco

f

ff

The musical score is written for a single melodic line in treble clef, with a key signature of two flats (B-flat and E-flat). The time signature is not explicitly shown but appears to be 4/4 based on the note values. The score consists of eight staves of music. Measures 64-70 are mostly whole notes and half notes. Measure 70 includes an accent (>) and the instruction 'arco' above the staff, with a dynamic marking of 'f' below. Measures 76-82 continue with whole and half notes. Measure 88 starts with an accent (>) and a dynamic marking of 'ff' below, followed by eighth-note patterns. Measures 95-101 continue with eighth-note patterns and some ties. Measure 106 ends with a double bar line. The final measure of the system (measure 110) is a whole note chord consisting of a B-flat, an E-flat, and a B-flat in the bass.

Violin II

DANZA # 3

Xavier Quiñones L.G.S.

4 pizzicato *pp*

10

16

22

28 arco *mp*

34

40

46 pizzicato *mf*

52

58

64

70

arco

f

76

82

88

ff

95

102

108

The musical score is written on a single staff in treble clef with a key signature of two flats (B-flat and E-flat). The time signature is not explicitly shown but appears to be 4/4 based on the note values. The score consists of eight lines of music, each starting with a measure number. Measures 64-75 are mostly quarter notes with stems pointing down. Measure 76 has a 'v' (accrescendo) marking. Measure 77 has an 'arco' marking above the staff and a '*f*' (forte) marking below. Measures 78-81 continue with quarter notes. Measure 82 has a 'v' marking. Measures 83-94 feature eighth notes with stems pointing down, some beamed in pairs. Measures 95-101 continue with eighth notes, some beamed. Measure 102 has a 'v' marking. Measures 103-107 feature eighth notes with stems pointing down, some beamed. Measure 108 ends with a double bar line and a 'v' marking.

Viola

DANZA # 3

Xavier Quiñones L.G.S.

4 pizzicato *pp*

10

16

22

28 arco *mp*

34 arco

40

46 pizzicato *mf*

52

58

64

70

76

82

88

94

100

106

Violoncello

DANZA # 3

Xavier Quiñones L.G.S.

pizzicato

pp

7

13

19

25

31

mp

37

43

pizzicato

49

mf

55

61

67

73

79

85

90

96

102

108

f

ff

arco

Contrabass

DANZA # 3

Xavier Quiñones L.G.S.

pizzicato
pp

7

13

19

25

31 *arco*
mp

37

43 *pizzicato*

49 *mf*

55

61

67

73

79

85

91

97

103

109

f

ff

arco

Score

DANZA # 4

Xavier Quiñones L.G.S.

Allegro

Flute

Allegro

Oboe

Allegro

Clarinet in B \flat

Allegro

Bassoon

Allegro

Horn in F

Allegro

Trumpet in B \flat

Allegro

Trombone

Allegro

Tuba

Allegro

Timpani

Allegro

Violin I

Allegro

Violin II

Allegro

Viola

Allegro

Violoncello

Allegro

Contrabass

This musical score is for a piece titled "Danza.#4". It is arranged for a woodwind and string ensemble. The score begins at measure 12. The woodwind section includes Flute (Fl.), Oboe (Ob.), B♭ Clarinet (B♭ Cl.), Bassoon (Bsn.), Horn (Hn.), B♭ Trumpet (B♭ Tpt.), Trombone (Tbn.), and Tuba. The string section includes Timpani (Timp.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The key signature has one sharp (F#), and the time signature is 4/4. The score features various musical notations such as eighth notes, quarter notes, half notes, and full notes, along with rests, ties, and dynamic markings like *tr* (trill). The woodwinds and strings play in harmony, with the strings providing a steady accompaniment and the woodwinds adding melodic and harmonic interest.

Fin

Fl. 23 *pp*

Ob. 3

B♭ Cl. *pp*

Bsn.

Hn. 23

B♭ Tpt.

Tbn.

Tuba

Timp. 23 *pp*

Vln. I 23 3

Vln. II 3

Vla.

Vc. *pp*

Cb. *pp*

Detailed description: This is a musical score for a symphony orchestra, specifically for the ending of a piece titled 'Danza.#4'. The score is written for 12 staves, each representing a different instrument. The instruments are: Flute (Fl.), Oboe (Ob.), B♭ Clarinet (B♭ Cl.), Bassoon (Bsn.), Horn (Hn.), B♭ Trumpet (B♭ Tpt.), Trombone (Tbn.), Tuba, Timpani (Timp.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score begins at measure 23. The Flute, Oboe, B♭ Clarinet, and Violin I parts have a triplet of eighth notes marked with a '3' and a fermata. The Flute and Oboe parts have a 'pp' (pianissimo) dynamic marking. The B♭ Clarinet part has a 'pp' dynamic marking. The Timpani part has a 'pp' dynamic marking. The Violoncello and Contrabass parts have a 'pp' dynamic marking. The score ends with a double bar line and repeat signs.

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

B♭ Tpt.

Tbn.

Tuba

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Xavier Quiñones S. Public Music Library at www.archive.org

Moderato

Fl. *ff* *pp*
 Ob. *ff* *pp*
 B \flat Cl. *ff* *pp*
 Bsn. *ff* *pp*
 Hn. *ff* *pp*
 B \flat Tpt. *ff* *pp*
 Tbn. *ff* *pp*
 Tuba *ff* *pp*
 Timp. *ff* *pp*
 Vln. I *ff* *pp*
 Vln. II *ff* *pp*
 Vla. *ff* *pp*
 Vc. *ff* *pp*
 Cb. *ff* *pp*

The musical score for measures 67-70 features a variety of instruments. The woodwinds (Flute, Oboe, B \flat Clarinet, Bassoon, Horn, and B \flat Trumpet) and brass (Trombone, Tuba, and Timpani) sections play sustained notes with dynamic markings of *ff* (fortissimo) and *pp* (pianissimo). The strings (Violins I and II, Viola, and Cello) play a rhythmic pattern of eighth notes. The score is written in a key signature of three flats (B \flat , E \flat , A \flat) and a common time signature.

DANZA # 4

Flute

Xavier Quiñones L.G.S.

Allegro

8

15

23

29

35

43

49

55

61

71

Fin

pp

pp

f

ff

pp

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DANZA # 4

Oboe

Xavier Quiñones L.G.S.

Allegro

8

15

22

29

36

43

50

58

65

72

Fin

pp

ff

f

pp

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189 / 348

DANZA # 4

Clarinet in B \flat

Xavier Quiñones L.G.S.

Allegro

6

12

19

25

Fin

pp

31

36

41

16

61

3

f

3

ff

71

pp

DANZA # 4

Bassoon

Xavier Quiñones L.G.S.

Allegro

7

13

19

25

Fin

16

45

pp

50

55

61

3

f

3

ff

72

pp

DANZA # 4

Trumpet in B \flat

Xavier Quiñones L.G.S.

Allegro

7

13

19

25

Fin

32

61

3

f

ff

71

pp

DANZA # 4

Horn in F

Xavier Quiñones L.G.S.

Allegro

7

13

19

25

Fin

46

52

59

71

pp

f

ff

Trombone

Allegro

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DANZA # 4

Tuba

Xavier Quiñones L.G.S.

Allegro

7 19 **Fin** 32 3

64 3 *f* *ff*

72 *pp*

DANZA # 4

Timpani

Xavier Quiñones L.G.S.

Allegro

18

24

Fin

pp

30

36

42

48

54

60

3

8

3

f

pp

DANZA # 4

Violin I

Xavier Quiñones L.G.S.

Allegro

Violin I score for Danza #4, measures 1-71. The score is written in 3/4 time. It begins with a treble clef and a key signature of one flat (B-flat). The tempo is marked 'Allegro'. The score consists of ten staves of music. Measure numbers 7, 13, 19, 25, 46, 52, 58, 64, and 71 are indicated at the start of their respective staves. The piece concludes with a double bar line and repeat dots at measure 71. Dynamic markings include *ppp* at measure 25, *f* at measure 64, and *ff* at measure 65. A 'Fin' marking is placed above measure 25. A 'Moderato' marking is placed above measure 58. A trill is marked with a '3' above measure 20. A slur is placed over measures 70 and 71.

Fin

Moderato

ppp

f

ff

pp

DANZA # 4

Violin II

Xavier Quiñones L.G.S.

Allegro

Violin II score for Danza #4, Allegro tempo. The score is written in 3/4 time and consists of 71 measures. The key signature is one flat (B-flat). The score is divided into two sections: the first section (measures 1-16) is marked 'Allegro' and the second section (measures 17-71) is marked 'Moderato'. The first section ends with a 'Fin' marking and a repeat sign. The second section begins with a 'Moderato' marking and continues with various dynamics including *ppp*, *f*, *ff*, and *pp*.

7

13

19

25

Fin

16

ppp

46

52

58

Moderato

64

f

ff

71

pp

DANZA # 4

Viola

Xavier Quiñones L.G.S.

Allegro

7

13

19

25 **Fin** 16 *ppp*

46

52

58 **Moderato**

64 *f* *ff*

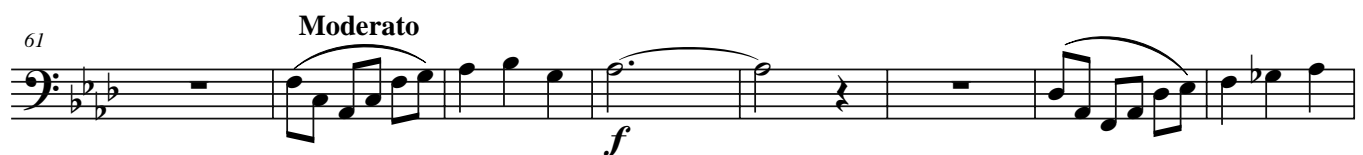
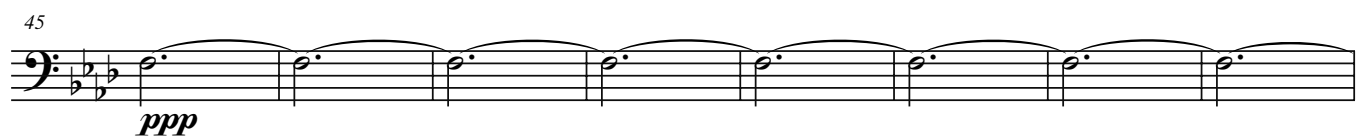
70 *pp*

DANZA # 4

Violoncello

Xavier Quiñones L.G.S.

Allegro



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200 / 348

DANZA # 4

Contrabass

Xavier Quiñones L.G.S.

Allegro

7

13

19

25

Fin

pp

31

38

45

ppp

51

59

3

3

f

ff

70

pp

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201 / 348

Score

MARCHA

Xavier Quiñones L.G.S.

This musical score is for a march titled "MARCHA" by Xavier Quiñones L.G.S. It is written for a large ensemble of instruments. The score is in 2/4 time and B-flat major. It begins with a key signature of two flats and a 2/4 time signature. The instruments listed on the left are: Flautas, Oboes, Clarinetes B♭, Fagot, Cornos F, Trompetas B♭, Trombones Do, Tubas Do, Timbales, tarola platos bombo, Violines I, Violines II, Violas, Violonchelos, and Contrabajos. The score is divided into two systems. The first system contains measures 1 through 4, and the second system contains measures 5 through 8. The music features a variety of rhythmic patterns, including triplets and sixteenth notes, and dynamic markings such as *f* (forte) and *tr* (trill). The woodwinds and strings play melodic lines, while the brass and percussion provide harmonic support and rhythmic drive.

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

B♭ Tpt.

Tbn.

Tuba

Timp.

Perc.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

B♭ Tpt.

Tbn.

Tuba

Perc.

Vln. I

Vln. II

Vla.

Vc.

Cb.

marcha

Fl. *Fine*

Ob. *Fine*

B♭ Cl. *Fine*

Bsn. *Fine*

Hn. *Fine*

B♭ Tpt. *Fine*

Tbn. *Fine*

Tuba *Fine*

Perc. *Fine*

Vln. I *Fine*

Vln. II *Fine* pizz.

Vla. *Fine* pizz.

Vc. *Fine* pizz.

Cb. *Fine* pizz.

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

B♭ Tpt.

Tbn.

Tuba

Timp.

Perc.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

B♭ Tpt.

Tbn.

Tuba

Timp.

Perc.

Vln. I

Vln. II

Vla.

Vc.

Cb.

arco

arco

arco

arco

marcha

7

61 Fl. D.C. AL FIN

Ob. D.C. AL FIN

B♭ Cl. D.C. AL FIN

Bsn. D.C. AL FIN

61 Hn. D.C. AL FIN

B♭ Tpt. D.C. AL FIN

Tbn. D.C. AL FIN

Tuba D.C. AL FIN

61 Timp. D.C. AL FIN

61 Perc. D.C. AL FIN

61 Vln. I D.C. AL FIN

Vln. II D.C. AL FIN

Vla. D.C. AL FIN

Vc. D.C. AL FIN

Cb. D.C. AL FIN

Flautas

MARCHA

Xavier Quiñones L.G.S.

7 *f* 3 3

13

19 1 2 3

25

31 3

37 *Fine* 3

43

49

56

62 *D.C. AL FIN*

Oboes

MARCHA

Xavier Quiñones L.G.S.

7 *f* 3 3

13

19 1 3 2

25

31 3

37 *Fine*

43

50

56

64 *D.C. AL FIN*

Clarinetes B \flat

MARCHA

Xavier Quiñones L.G.S.

7 *f* 3 3

13 3

19 1 2

25

31

37 *Fine*

43

49

56

63 *D.C. AL FIN*

Fagot

MARCHA

Xavier Quiñones L.G.S.

7 *f*

13

19 1 2

25

31

37 *Fine*

43

49

56

63 *D.C. AL FIN*

Trompetas B \flat

MARCHA

Xavier Quiñones L.G.S.

The musical score is written for Trompetas B \flat in 2/4 time. It begins with a forte (*f*) dynamic. The score is divided into measures, with measure numbers 7, 13, 19, 25, 31, 37, 43, 49, 56, and 63 indicated. The piece concludes with a *Fine* marking at measure 37 and a *D.C. AL FIN* marking at measure 63.

Cornos F

MARCHA

Xavier Quiñones L.G.S.

The musical score is written for Cornos F in 2/4 time. It begins with a key signature of one flat (Bb) and a common time signature of 2/4. The score is divided into measures, with measure numbers 7, 13, 19, 25, 31, 37, 43, 49, 57, and 63 indicated. The score includes various musical notations such as dynamics (e.g., *f*), articulation (e.g., accents), and repeat signs. The score concludes with the instruction *D.C. AL FIN*.

f

7

13

19

25

31

37 *Fine*

43

49

57

63 *D.C. AL FIN*

Trombones Do

MARCHA

Xavier Quiñones L.G.S.

7 *f*

13

19

25

31

37 *Fine*

43

49

57

63 *D.C. AL FIN*

Tubas Do

MARCHA

Xavier Quiñones L.G.S.

7 *f*

13

19 1 2

25

31

37 *Fine*

43

49

55

62 *D.C. AL FIN*

Timbales

MARCHA

Xavier Quiñones L.G.S.

7

13

20

1 2

15

Fine

30

tr D.C. AL FIN

MARCHA

tarola

platos

bombo

Xavier Quiñones L.G.S.

7 *f*

13

18 *tr*

23

28

33 *Fine*

38 **16**

58 *tr*

64 *tr tr tr tr D.C. AL FIN*

Violines I

MARCHA

Xavier Quiñones L.G.S.

7 *f*

13

19 1 2 3

25

31 3

37 *Fine*

43

49

55

62 *D.C. AL FIN*

Violines II

MARCHA

Xavier Quiñones L.G.S.

7 *f*

13

19 1 3 2

25

31

37 *Fine* pizz.

43

49 arco

55 arco

62 *D.C. AL FIN*

Violas

MARCHA

Xavier Quiñones L.G.S.

3 3

f

7

13

19

1 2

25

31

37 *Fine pizz.*

43

50

57

63 *D.C. AL FIN*

Violonchelos

MARCHA

Xavier Quiñones L.G.S.

7 *f* 3 3

13

19 1 2

25

31

37 *Fine* pizz.

43

49 arco

55

63 D.C. AL FIN

Contrabajos

MARCHA

Xavier Quiñones L.G.S.

7 *f*

13

19 1 2

25

31

37 *Fine* *pizz.*

43

49 *arco*

56

63 *D.C. AL FIN*

VARIACIONES

PARA ORQUESTA SINFÓNICA

Xavier Quiñones L.G.S.

Score

Flute

Oboe

Clarinet in B \flat

Bassoon

Horn in F

Trumpet in B \flat

Trombone

Tuba

Timpani

Violin I

Violin II

Viola

Violoncello

Contrabass

The musical score is arranged in three systems. The first system includes Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), Trombone (Tbn.), and Tuba. The second system includes Timpani (Timp.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The music is in 2/4 time and features a variety of melodic and harmonic textures. The Flute and Oboe parts are prominent in the first system, while the Viola, Vc., and Cb. parts provide a solid harmonic foundation in the second system. The Timpani part is mostly silent, with a few notes in the first system. The Horn, Trumpet, and Trombone parts are also mostly silent, with a few notes in the first system. The Violin I and II parts are mostly silent, with a few notes in the first system.

VARIACIONES

4

The musical score is arranged in three systems of five staves each. The instruments are listed on the left of each staff. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. Measure 16 is marked with a '16' and a repeat sign. The score shows the following musical content:

- Fl.** (Flute): Measures 16-20. Starts with a half note G4, followed by a quarter rest, then a half note A4, and a quarter note G4. Measures 17-20 show a melodic line with eighth and quarter notes.
- Ob.** (Oboe): Measures 16-20. Starts with a half note G4, followed by a quarter note A4, and a quarter note G4. Measures 17-20 show a melodic line with eighth and quarter notes.
- B♭ Cl.** (B-flat Clarinet): Measures 16-20. All measures contain a whole rest.
- Bsn.** (Bassoon): Measures 16-20. Starts with a half note G2, followed by a quarter note A2, and a quarter note G2. Measures 17-20 show a melodic line with eighth and quarter notes.
- Hn.** (Horn): Measures 16-20. Starts with a half note G3, followed by a quarter note A3, and a quarter note G3. Measures 17-20 show a melodic line with eighth and quarter notes.
- B♭ Tpt.** (B-flat Trumpet): Measures 16-20. All measures contain a whole rest.
- Tbn.** (Trombone): Measures 16-20. All measures contain a whole rest.
- Tuba**: Measures 16-20. All measures contain a whole rest.
- Timp.** (Timpani): Measures 16-20. All measures contain a whole rest.
- Vln. I** (Violin I): Measures 16-20. All measures contain a whole rest.
- Vln. II** (Violin II): Measures 16-20. All measures contain a whole rest.
- Vla.** (Viola): Measures 16-20. Starts with a half note G3, followed by a quarter note A3, and a quarter note G3. Measures 17-20 show a melodic line with eighth and quarter notes.
- Vc.** (Violoncello): Measures 16-20. Starts with a half note G2, followed by a quarter note A2, and a quarter note G2. Measures 17-20 show a melodic line with eighth and quarter notes.
- Cb.** (Contrabass): Measures 16-20. Starts with a half note G2, followed by a quarter note A2, and a quarter note G2. Measures 17-20 show a melodic line with eighth and quarter notes.

21

Fl.

Ob.

B♭ Cl.

Bsn.

21

Hn.

B♭ Tpt.

Tbn.

Tuba

21

Timp.

21

Vln. I

Vln. II

Vla.

Vc.

Cb.

VARIACIONES

6

The musical score for "Variaciones" (page 6) is written for a symphony orchestra. The score is in 2/4 time and features a variety of melodic and harmonic textures. The instruments and their parts are as follows:

- Fl. (Flute):** Part 26, measures 1-5. The flute plays a series of eighth notes, starting on a whole rest.
- Ob. (Oboe):** Part 26, measures 1-5. The oboe plays a series of eighth notes, starting on a whole rest.
- B♭ Cl. (B♭ Clarinet):** Part 26, measures 1-5. The clarinet plays a series of eighth notes, starting on a whole rest.
- Bsn. (Bassoon):** Part 26, measures 1-5. The bassoon plays a series of eighth notes, starting on a whole rest.
- Hn. (Horn):** Part 26, measures 1-5. The horn plays a series of eighth notes, starting on a whole rest.
- B♭ Tpt. (B♭ Trumpet):** Part 26, measures 1-5. The trumpet plays a series of eighth notes, starting on a whole rest.
- Tbn. (Trombone):** Part 26, measures 1-5. The trombone plays a series of eighth notes, starting on a whole rest.
- Tuba:** Part 26, measures 1-5. The tuba plays a series of eighth notes, starting on a whole rest.
- Timp. (Timpani):** Part 26, measures 1-5. The timpani plays a series of eighth notes, starting on a whole rest.
- Vln. I (Violin I):** Part 26, measures 1-5. The violin I plays a series of eighth notes, starting on a whole rest.
- Vln. II (Violin II):** Part 26, measures 1-5. The violin II plays a series of eighth notes, starting on a whole rest.
- Vla. (Viola):** Part 26, measures 1-5. The viola plays a series of eighth notes, starting on a whole rest.
- Vc. (Violoncello):** Part 26, measures 1-5. The cello plays a series of eighth notes, starting on a whole rest.
- Cb. (Contrabass):** Part 26, measures 1-5. The contrabass plays a series of eighth notes, starting on a whole rest.

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

B♭ Tpt.

Tbn.

Tuba

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

B♭ Tpt.

Tbn.

Tuba

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

41 **meno mosso**

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

B♭ Tpt.

Tbn.

Tuba

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

This musical score, titled "VARIACIONES", is for a woodwind and string ensemble. It consists of 11 staves, each with a measure number 46 at the beginning. The instruments are: Flute (Fl.), Oboe (Ob.), B♭ Clarinet (B♭ Cl.), Bassoon (Bsn.), Horn (Hn.), B♭ Trumpet (B♭ Tpt.), Trombone (Tbn.), Tuba, Timpani (Timp.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The key signature has two flats (B♭ and E♭), and the time signature is 3/4. The score features several triplet markings (indicated by a '3' over a group of notes) and various musical notations including slurs, ties, and rests. The woodwinds and strings play a complex, rhythmic pattern, while the brass instruments (B♭ Tpt., Tbn., Tuba) and Timpani are mostly silent, indicated by whole rests.

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

B♭ Tpt.

Tbn.

Tuba

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

61

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

B♭ Tpt.

Tbn.

Tuba

61

Timp.

61

Vln. I

Vln. II

Vla.

Vc.

Cb.

66

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

B♭ Tpt.

Tbn.

Tuba

66

Timp.

66

Vln. I

Vln. II

Vla.

Vc.

Cb.

71 *larghetto*
Fl. *p*
Ob. *larghetto*
p
B♭ Cl. *larghetto*
p
Bsn. *larghetto*
p
71 *larghetto*
Hn. *p*
B♭ Tpt. *larghetto*
p
Tbn. *larghetto*
p
Tuba *larghetto*
p
71 *larghetto*
Timp. *p*
71 *larghetto*
Vln. I *p*
Vln. II *larghetto*
p
Vla. *larghetto*
p
Vc. *larghetto*
p
Cb. *larghetto*
p

76

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

B♭ Tpt.

Tbn.

Tuba

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Detailed description: This page of a musical score, titled 'VARIACIONES', contains measures 76 through 80. The score is for a large orchestra. The woodwind section includes Flute (Fl.), Oboe (Ob.), B♭ Clarinet (B♭ Cl.), Bassoon (Bsn.), Horn (Hn.), B♭ Trumpet (B♭ Tpt.), Trombone (Tbn.), and Tuba. The percussion section includes Timpani (Timp.). The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). Measures 76-80 show various musical activities: the Oboe and Bassoon have melodic lines with slurs and ties; the Bassoon has a rhythmic pattern in measure 76; the Violoncello has a melodic line starting in measure 76 and continuing through measure 80; most other instruments are silent (indicated by rests) throughout this passage. The key signature has two flats (B♭ and E♭), and the time signature is common time (C).

81

Fl.

Ob.

B♭ Cl.

Bsn.

81

Hn.

B♭ Tpt.

Tbn.

Tuba

81

Timp.

81

Vln. I

Vln. II

Vla.

Vc.

Cb.

Detailed description: This page shows measures 81 through 85 of a musical score. The woodwind section (Flute, Oboe, B♭ Clarinet, Bassoon, Horn, B♭ Trumpet, Trombone, Tuba) and percussion (Timpani) are mostly silent, indicated by whole rests. The string section (Violins I & II, Viola, Violoncello, Contrabass) has some activity. The Oboe and B♭ Clarinet play a melodic line starting in measure 83. The Bassoon plays a short phrase in measure 81. The Violoncello and Contrabass play a rhythmic pattern of eighth notes in measure 84.

Xavier Quiñones S. Public Music Library at www.archive.org

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

B♭ Tpt.

Tbn.

Tuba

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

B♭ Tpt.

Tbn.

Tuba

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

101

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

B♭ Tpt.

Tbn.

Tuba

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

106 Andante

Fl. *ff*

Ob. *ff*

B \flat Cl. *ff*

Bsn. *ff*

Hn. *ff*

B \flat Tpt. *ff*

Tbn. *ff*

Tuba *ff*

Timp. *ff*

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

Cb. *ff*

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

B♭ Tpt.

Tbn.

Tuba

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

116

Fl.

Ob.

B \flat Cl.

Bsn.

Hn.

B \flat Tpt.

Tbn.

Tuba

116

Timp.

116

Vln. I

Vln. II

Vla.

Vc.

Cb.

The musical score for measures 116-120 of 'VARIACIONES' is presented for a full orchestra. The score is written in B-flat major (two flats) and 4/4 time. Measures 116 and 117 are marked with a repeat sign. The woodwinds (Flute, Oboe, B-flat Clarinet, Bassoon, Horn, B-flat Trumpet, Trombone, and Tuba) play a rhythmic pattern of eighth and sixteenth notes. The strings (Violin I, Violin II, Viola, Violoncello, and Contrabass) play a similar rhythmic pattern, with the Violoncello and Contrabass parts featuring a more complex, syncopated rhythm. The Timpani part is marked with a repeat sign and contains a single measure of a half note.

121 **piu mosso**

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

B♭ Tpt.

Tbn.

Tuba

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

126

131

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

B♭ Tpt.

Tbn.

Tuba

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

136

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

B♭ Tpt.

Tbn.

Tuba

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

141

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

B♭ Tpt.

Tbn.

Tuba

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

This musical score page, titled "VARIACIONES", contains measures 146 through 150. The instrumentation includes Flute (Fl.), Oboe (Ob.), B♭ Clarinet (B♭ Cl.), Bassoon (Bsn.), Horn (Hn.), B♭ Trumpet (B♭ Tpt.), Trombone (Tbn.), Tuba, Timpani (Timp.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The key signature is B-flat major (two flats). The score features a variety of musical textures, including melodic lines for the woodwinds and strings, and a dense, rhythmic accompaniment in the lower strings and woodwinds. The Flute and Oboe parts have a melodic line with some grace notes. The B♭ Clarinet and Bassoon parts provide harmonic support. The Horn and B♭ Trumpet parts have a more active role. The Trombone and Tuba parts provide a steady bass line. The Timpani part is mostly silent. The Violin I and Violin II parts have a melodic line. The Viola part has a rhythmic accompaniment. The Violoncello and Contrabass parts have a dense, rhythmic accompaniment. The score is written in a standard musical notation with a common time signature (C) and a key signature of two flats (B-flat major).

254 / 348

156

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

B♭ Tpt.

Tbn.

Tuba

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

161

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

B♭ Tpt.

Tbn.

Tuba

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

VARIACIONES

PARA ORQUESTA SINFÓNICA

Xavier Quiñones L.G.S.

Flute

6

12

19

26

15

meno mosso

16

piu mosso

f

60

65

71

larghetto

16

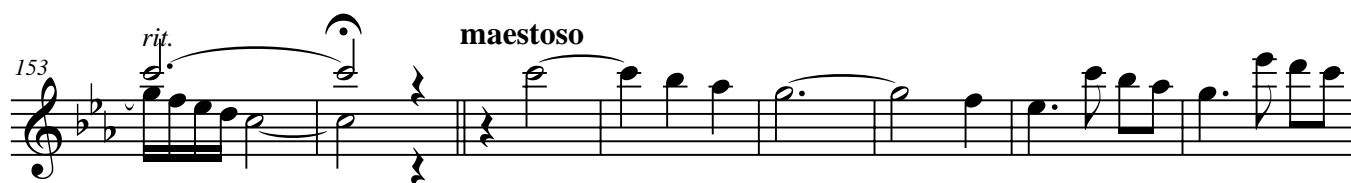
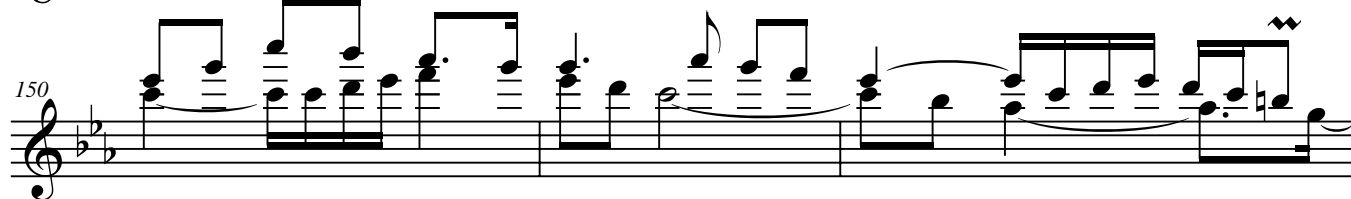
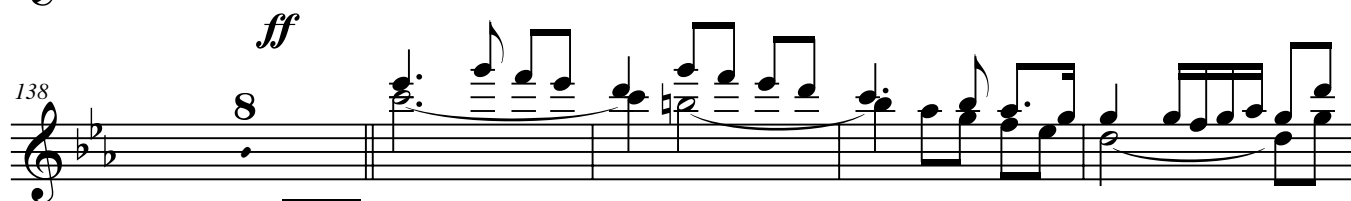
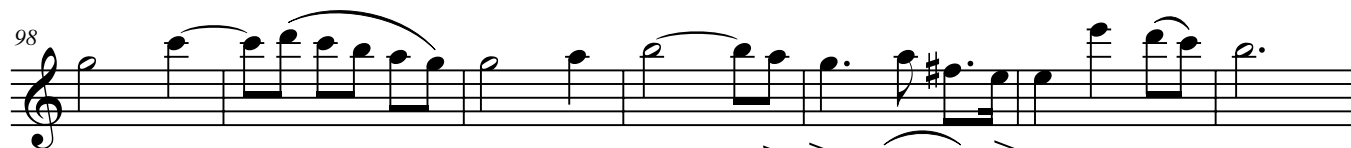
Largo

p

The musical score for the Flute part of 'Variaciones' for Symphonic Orchestra by Xavier Quiñones L.G.S. is presented in a single system with eight staves. The key signature is B-flat major (two flats) and the time signature is 3/4. The score begins with a repeat sign at measure 1. Measure numbers 6, 12, 19, 26, 60, 65, and 71 are indicated at the start of their respective staves. Dynamic markings include *f* (forte) at measure 6, *p* (piano) at measure 12, *f* (forte) at measure 26, and *p* (piano) at measure 71. Tempo markings include *meno mosso* at measure 16, *piu mosso* at measure 16, *larghetto* at measure 71, and *Largo* at measure 71. A trill (*tr*) is marked above measure 60. The score concludes with a final measure at measure 71.

VARIACIONES

2



VARIACIONES

PARA ORQUESTA SINFÓNICA

Xavier Quiñones L.G.S.

Oboe

6

f *tr*

p

12

18

25

31

38

meno mosso

3

45

The musical score for the Oboe part consists of eight staves of music. The key signature is B-flat major (two flats) and the time signature is 3/4. The score begins with a repeat sign at measure 1. Measure 6 is marked with a forte (*f*) dynamic and a trill (*tr*) over a dotted quarter note. Measure 12 is marked with a piano (*p*) dynamic. Measure 38 is marked with a *meno mosso* tempo change. Measure 45 is marked with a triplet of eighth notes. The score ends with a double bar line at measure 45.

VARIACIONES

2

53 *piu mosso* 17 *larghetto*

76

82

87 *rit.* *Largo* 16

106 *Andante* 16 *piu mosso* 16 8

ff

148

152 *rit.* *maestoso*

159

rit.

166

The musical score is written for a single melodic line on a treble clef staff. It begins with a key signature of two flats (B-flat and E-flat). The score is divided into measures, with measure numbers 53, 76, 82, 87, 106, 148, 152, 159, and 166 marked at the start of new phrases. The tempo and dynamics are indicated by text above or below the staff: 'piu mosso' (17 measures), 'larghetto' (p), 'Andante' (16 measures), 'piu mosso' (16 measures), 'Largo' (16 measures), 'rit.' (ritardando), 'maestoso' (maestoso), and 'rit.' (ritardando). The dynamics include 'f' (forte), 'p' (piano), and 'ff' (fortissimo). The score features various musical notations such as eighth notes, quarter notes, half notes, and full notes, often grouped with beams or slurs. There are also rests and fermatas. The piece concludes with a double bar line at measure 166.

VARIACIONES

PARA ORQUESTA SINFÓNICA

Xavier Quiñones L.G.S.

Clarinet in B \flat

7 *f*

16 *p*

28

34

41 *meno mosso*

47

53 *piu mosso*

59

VARIACIONES

2

63

68

74 **larghetto** 8 *p*

86 *rit.* **Largo**

91

97

103 **Andante** *ff*

109

114

119 **piu mosso** 16 8

The musical score is written for a single melodic line on a treble clef staff. It begins in a key with one flat (B-flat major or D minor). The first section (measures 63-73) features a rhythmic pattern of eighth and sixteenth notes. At measure 74, the tempo changes to 'larghetto' and the dynamics to 'p' (piano). This section includes a measure rest of 8 measures. At measure 86, the tempo changes to 'Largo' and includes a 'rit.' (ritardando) marking. The key signature changes to two sharps (D major or F# minor) at measure 91. The tempo changes to 'Andante' at measure 103, with a 'ff' (fortissimo) dynamic marking. The score continues with various rhythmic patterns and rests, ending at measure 119 with a 'piu mosso' tempo change and a final measure rest of 8 measures.

146



152



158



163



167



VARIACIONES

PARA ORQUESTA SINFÓNICA

Xavier Quiñones L.G.S.

Bassoon

8

14

20

26

15

16

meno mosso

piu mosso

60

65

71

larghetto

f

p

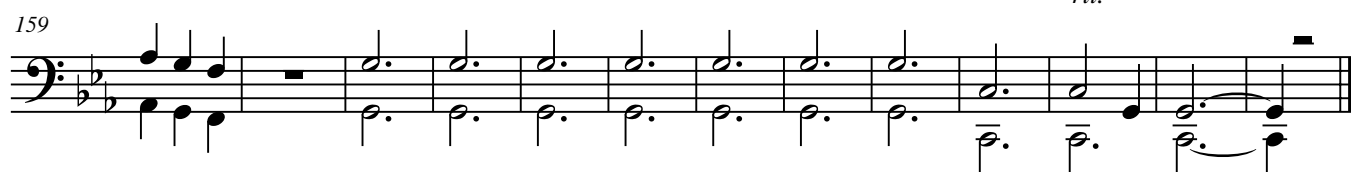
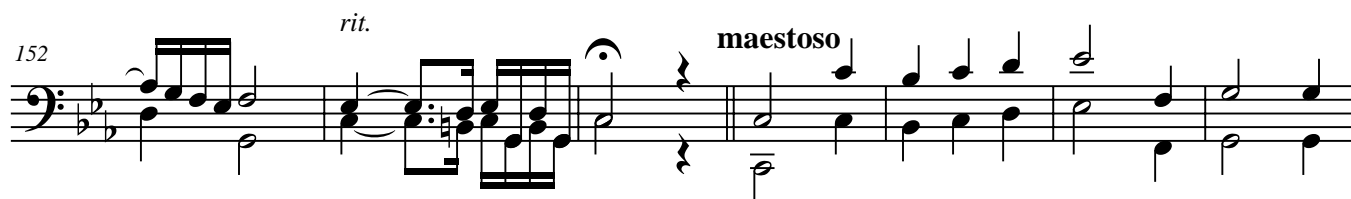
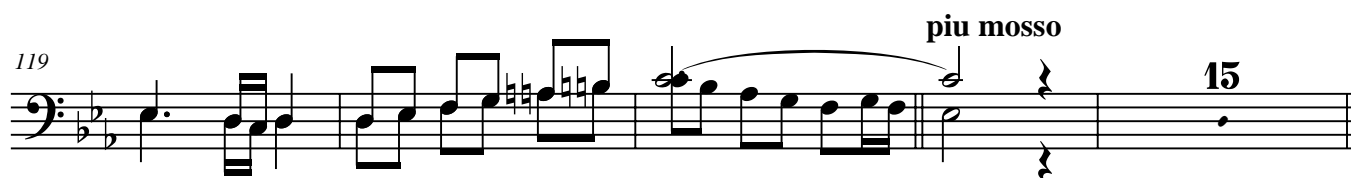
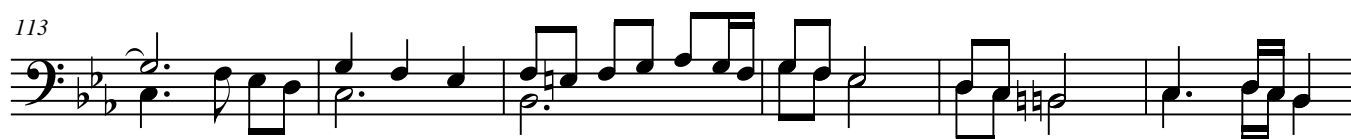
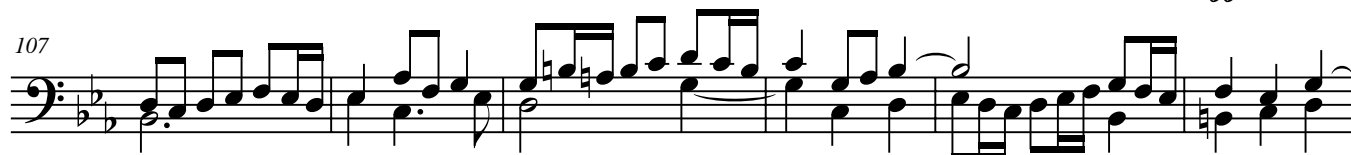
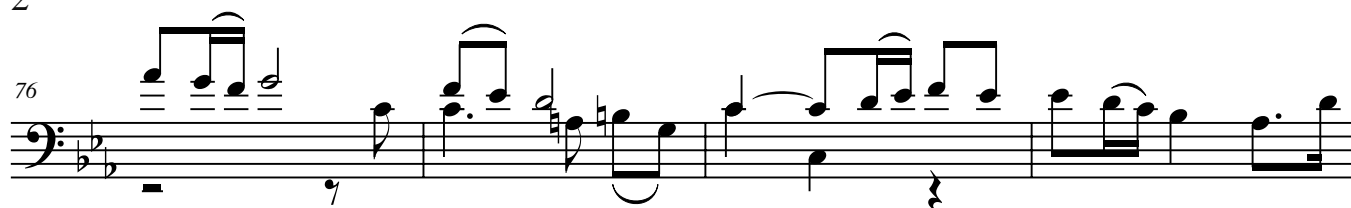
mf

f

p

VARIACIONES

2



VARIACIONES

PARA ORQUESTA SINFÓNICA

Xavier Quiñones L.G.S.

Horn in F

f

8 *p*

15

22 15 *meno mosso* 4

46

54 3 *piu mosso* 17 *larghetto* 16 *Largo* *f* *p*

93

100

VARIACIONES

2

Andante

106 *ff*

112

117

121 **piu mosso** 15

141

148 *rit.*

155 **maestoso**

164 *rit.*

VARIACIONES

PARA ORQUESTA SINFÓNICA

Xavier Quiñones L.G.S.

Trumpet in B \flat

8 *f*

16 16 *meno mosso* 16 *piu mosso*

59

64 *tr*

71 *larghetto* 16 *Largo* 16 *p*

106 *Andante* *ff*

111

117

VARIACIONES

2

122 **piu mosso**

15 8

149

154 **maestoso**

163 *rit.*

VARIACIONES

PARA ORQUESTA SINFÓNICA

Xavier Quiñones L.G.S.

Trombone

f

8 16 16 *meno mosso* 16 *piu mosso* 17 *larghetto* 16

p *f* *p*

90 *Largo* 16 *Andante*

ff

111

117 *piu mosso*

123 15

143

150 *rit.* *maestoso*

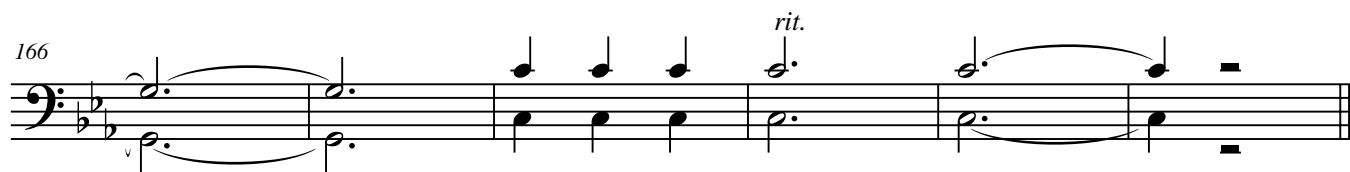
VARIACIONES

2

157



166



VARIACIONES

PARA ORQUESTA SINFÓNICA

Xavier Quiñones L.G.S.

Tuba

f

8 *p* 16 16 *f* *meno mosso* *piu mosso* *larghetto* 17 16 *p*

90 *Largo* 16 *Andante* *ff*

113

120 *piu mosso* 15

141

148 *rit.*

155 *maestoso*

VARIACIONES

2

164 *rit.*

The musical score for Variation 2, measures 164-171, is written in bass clef with a key signature of one flat (B-flat). The tempo/mood is marked *rit.* (ritardando). The notation consists of two staves. The upper staff contains a melodic line with eighth and quarter notes, some beamed together, and a final half note. The lower staff contains a bass line with eighth and quarter notes, some beamed together, and a final half note. The piece concludes with a double bar line.

VARIACIONES

PARA ORQUESTA SINFÓNICA

Xavier Quiñones L.G.S.

Timpani

Timpani musical score for Variaciones. The score is written in bass clef with a key signature of two flats (Bb, Eb) and a time signature of 3/4. It consists of four staves of music.

Staff 1: Measures 1-4. Tempo: *meno mosso*. Rhythmic values: 8, 16, 16, 16.

Staff 2: Measures 57-61. Tempo: *piu mosso* (17), *f* *larghetto* (16), *p* *Largo* (16), *Andante* (16), *piu mosso* (16). Dynamics: *f*, *p*, *ff*.

Staff 3: Measures 138-142. Tempo: *maestoso*. Rhythmic values: 8, 9, 6. Trills (*tr*) are present in measures 141 and 142.

Staff 4: Measures 165-170. Tempo: *rit.*. Trills (*tr*) are present in measures 168 and 169.

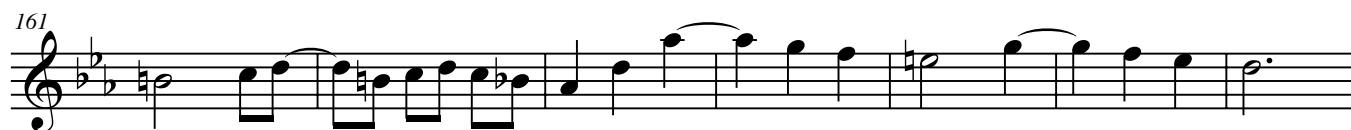
VARIACIONES

PARA ORQUESTA SINFÓNICA

Xavier Quiñones L.G.S.

Violin I

Violin I musical score for 'Variaciones' by Xavier Quiñones L.G.S. The score is written in G minor (three flats) and 3/4 time. It consists of eight staves of music. The first staff begins with a forte (*f*) dynamic. The second staff includes a trill (tr) and a repeat sign, with a piano (*p*) dynamic marking below. The third staff continues the melodic line. The fourth staff shows a continuation of the melody. The fifth staff is marked 'meno mosso' and features several triplet markings (3). The sixth staff continues with triplet markings. The seventh staff is marked 'piu mosso' and includes a forte (*f*) dynamic marking. The eighth staff concludes the piece.



VARIACIONES

PARA ORQUESTA SINFÓNICA

Xavier Quiñones L.G.S.

Violin II

Violin II musical score, measures 1 to 64. The score is written in treble clef, key of B-flat major (two flats), and 3/4 time. It includes dynamic markings (*f*, *p*, *f*), tempo markings (*meno mosso*, *piu mosso*), and measure numbers (7, 16, 29, 37, 45, 53, 60, 64). The music features various rhythmic patterns, including eighth and sixteenth notes, and rests.

VARIACIONES

2

69 **larghetto** 16

p

90 **Largo**

97

105 **Andante**

ff

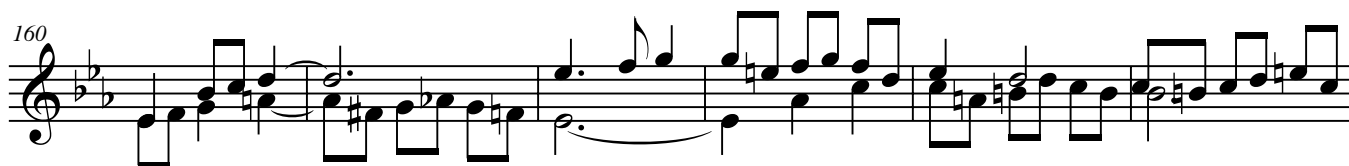
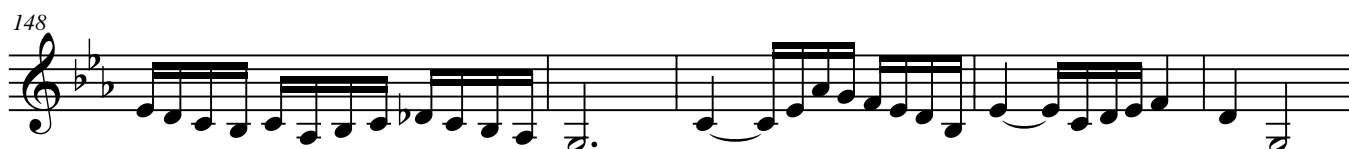
112

119 **piu mosso**

124

128

131



VARIACIONES

PARA ORQUESTA SINFÓNICA

Xavier Quiñones L.G.S.

Viola

7

f

p

15

22

29

35

41 **meno mosso**

47

The musical score for Viola is written in 2/4 time with a key signature of two flats (B-flat and E-flat). The score consists of eight staves of music. The first staff begins with a forte (*f*) dynamic. The second staff includes a piano (*p*) dynamic. The third staff continues the melodic line. The fourth staff shows a change in rhythm with eighth notes. The fifth staff features a melodic phrase with a repeat sign. The sixth staff continues with eighth notes. The seventh staff, starting at measure 41, is marked **meno mosso** and contains several triplet markings (indicated by a '3' below the notes). The eighth staff continues the triplet patterns.

[illegible]

128



138



141



143



146



149



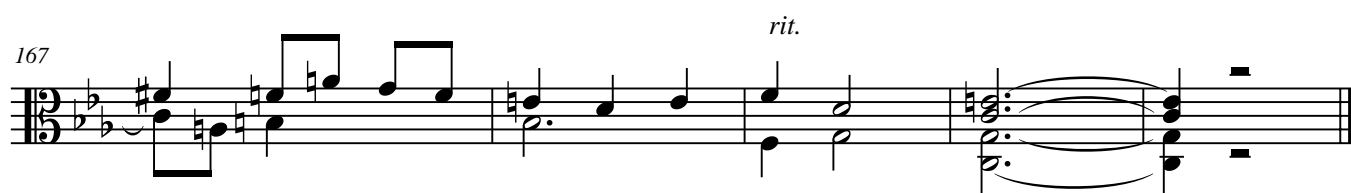
156



162



167



VARIACIONES

PARA ORQUESTA SINFÓNICA

Xavier Quiñones L.G.S.

Violoncello

Musical score for "The Swan" by Camille Saint-Saëns, bass clef, 3/4 time, key of B-flat major. The score is divided into measures 1-8, 15-22, 30-38, 45-51, and 58-65. It includes dynamic markings like *f* and *p*, and tempo markings like *meno mosso*. The piece features a variety of musical notations including eighth notes, quarter notes, half notes, and triplets.

VARIACIONES

2

56 **piu mosso**

62

68 **larghetto**

75

83 **Largo**

91

99 **Andante**

107

115

122 **piu mosso**

129



136



143



147



150

155 **maestoso**

163

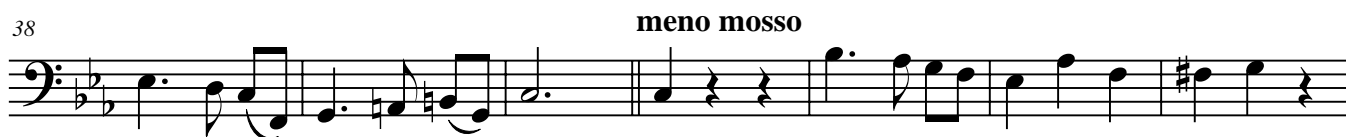


VARIACIONES

PARA ORQUESTA SINFÓNICA

Xavier Quiñones L.G.S.

Contrabass



VARIACIONES

2

59



64



70



89



97



106



114



121



128



135



142



148

**maestoso**

155

*rit.*

163



LA TRAVESÍA

Score

Xavier Quiñones L.G-S.

Andante

1

Flauta

p

Oboe

p

Clarinete en Bb

p

Fagot

p

Corno frances en F

p

Trompeta en Bb

p

Trombon en Do

p

1

Timbales

p

1

gran cassa

p

1

Violin I

p

Violin II

p

Viola

p

Violoncello

p

Contrabajo

p

solo

solo

291 / 348

travesía

5

Fl.

Ob.

Bb Cl.

Bsn. solo

Hn.

Bb Tpt.

Tbn.

5

Timp.

5

B. Dr.

5

Vln. I *mp*

Vln. II *mp*

Vla.

Vlc.

Cb.

travesía

10

Fl.

Ob.

Bb Cl.

Bsn.

10

Hn.

Bb Tpt.

Tbn.

10

Timp.

10

B. Dr.

10

Vln. I

Vln. II

Vla.

Vlc.

Cb.

tr.

div.

[illegible]

- 5 -

Fl. *mf*

Ob. *mf*

Bb Cl. *mf*

Bsn. *mf*

Hn. *mf*

Bb Tpt. *mf*

Tbn. *mf*

Timp. *mf*

B. Dr. *mf*

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vlc. *mf*

Cb. *mf*

Detailed description: This page contains the musical score for measures 26 through 30 of the piece 'travesía'. The score is arranged in a standard orchestral format with staves for woodwinds, brass, percussion, and strings. The key signature is one sharp (F#) and the time signature is 3/4. The dynamic marking *mf* (mezzo-forte) is indicated for most instruments. The woodwinds (Flute, Oboe, Bb Clarinet, Bassoon, Horn, Bb Trumpet, Trombone) and percussion (Timpani, Basso Drum) parts are mostly silent, indicated by whole rests. The strings (Violins I and II, Viola, Violoncello, and Contrabass) are active, playing a rhythmic pattern of eighth and sixteenth notes. The Bb Clarinet part features a melodic line with some grace notes. The Viola part plays a steady eighth-note accompaniment. The Violoncello and Contrabass parts play a similar eighth-note pattern. The Basso Drum part is also silent, indicated by whole rests.

31

travesía

Fl.

Ob.

Bb Cl.

Bsn.

Hn.

Bb Tpt.

Tbn.

Timp.

B. Dr.

Vln. I

Vln. II

Vla.

Vlc.

Cb.

- 8 -

travesía

41

Fl.

Ob.

B♭ Cl.

Bsn.

mp

Hn.

B♭ Tpt.

Tbn.

mp

41

Timp.

41

B. Dr.

41

Vln. I

mp

Vln. II

mp

Vla.

Vlc.

Cb.

46

travesía

Fl.

Ob.

Bb Cl.

Bsn.

Hn.

Bb Tpt.

Tbn.

Timp.

B. Dr.

Vln. I

Vln. II

Vla.

Vlc.

Cb.

51

travesía

Fl.

Ob.

Bb Cl.

Bsn.

Hn.

Bb Tpt.

Tbn.

Timp.

B. Dr.

Vln. I

Vln. II

Vla.

Vlc.

Cb.

div.

sf

- 12 -

- 13 -

Xavier Quiñones S. Public Music Library at www.archive.org

- 15 -

- 16 -

47

7

	T
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7

[illegible]

travesía

85

Fl.

sf *p* *mp*

Ob.

sf *p* *mp*

Bb Cl.

sf *p* *mp*

Bsn.

sf *p* *mp*

Hn.

sf *p* *mp*

Bb Tpt.

sf *p* *mp*

Tbn.

sf *p* *mp*

Timp.

sf *p* *mp*

B. Dr.

sf *p* *mp*

Vln. I

sf *p* *mp*

SOLO concertino

Vln. II

sf *p* *mp*

Vla.

sf *p* *mp*

Vlc.

sf *p* *mp*

Cb.

sf *p* *mp*

pizz.

- 19 -

Fl. *mf*

Ob. *mf*

Bb Cl. *mf*

Bsn. *mf*

Hn. *mf*

Bb Tpt. *mf*

Tbn. *mf*

Timp. *mf*

B. Dr. *mf*

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vlc. *mf*

Cb. *mf*
arco

The musical score is arranged in a system of staves. The woodwind section (Flute, Oboe, Clarinet, Bassoon) and brass section (Horn, Trumpet, Trombone) are mostly silent, marked with rests. The strings (Violins I and II, Viola, Violoncello, and Contrabass) play a continuous melodic and harmonic line. The woodwinds and brass have some melodic entries in measures 95-99. The percussion (Timpani and Snare Drum) provides a steady rhythmic accompaniment. The dynamic marking *mf* (mezzo-forte) is consistent across most parts.

travesía

100

Fl.

Ob.

Bb Cl.

Bsn.

Hn.

Bb Tpt.

Tbn.

100

Timp.

100

B. Dr.

100

Vln. I

Vln. II

Vla.

Vlc.

Cb.

This musical score page, titled 'travesía', contains staves for various instruments. The woodwind section includes Flute (Fl.), Oboe (Ob.), Bb Clarinet (Bb Cl.), Bassoon (Bsn.), Horn (Hn.), Bb Trumpet (Bb Tpt.), and Trombone (Tbn.). The percussion section includes Timpani (Timp.), B. Drum (B. Dr.), and a snare drum indicated by a double bar line. The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vlc.), and Contrabass (Cb.). The score is written in G major (one sharp) and 4/4 time. The first five measures are marked with a box containing the number '100'. The woodwinds and strings have active parts, while the brass and percussion are mostly silent or have simple rhythmic markings.

[illegible]

110

travesía

Fl.

Ob.

B♭ Cl.

Bsn. solo

Hn.

B♭ Tpt.

Tbn. solo

Timp.

B. Dr.

Vln. I mp

Vln. II mp

Vla. p

Vlc. p

Cb. p

115

travesía

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

B♭ Tpt.

Tbn.

Timp.

B. Dr.

Vln. I

Vln. II

Vla.

Vlc.

Cb.

p

p

p

p

p

p

p

p

p

120

Fl.

Ob.

Bb Cl.

Bsn.

Hn.

Bb Tpt.

Tbn.

Timp.

B. Dr.

Vln. I

Vln. II

Vla.

Vlc.

Cb.

rall.

ppp

pizz.

rall.

ppp

LA TRAVESÍA

Flauta

Xavier Quiñones L.G-S.

Andante

1 25 26 39 17 tempo sf

p mf sf

58 sf

62 66 4 Allegro f

70 ff

77 sf mp f

85 sf p mp

92 sf mp rall. mf 96 108 18

LA TRAVESÍA

Oboe

Xavier Quiñones L.G-S.

Andante

1 18 *p*

23 27 12 *mf*

tempo 17 *sf* *sf*

60

64 Allegro *f*

67

70 *ff*

travesía

The musical score for 'travesía' consists of five staves of music, each starting with a measure number in a box:

- Staff 1 (Measures 74-78):** Starts with a treble clef and a key signature of one flat. It features a series of eighth notes and a half note, with a dynamic marking of *sf* (sforzando) and a crescendo hairpin leading to *mp* (mezzo-piano) at the end.
- Staff 2 (Measures 79-83):** Starts with a treble clef and a key signature of one flat. It features a series of eighth notes and a half note, with a dynamic marking of *f* (forte) at the beginning.
- Staff 3 (Measures 84-88):** Starts with a treble clef and a key signature of one flat. It features a series of eighth notes and a half note, with a dynamic marking of *sf* (sforzando) and a crescendo hairpin leading to *p* (piano) and then *mp* (mezzo-piano).
- Staff 4 (Measures 89-93):** Starts with a treble clef and a key signature of one flat. It features a series of eighth notes and a half note, with a dynamic marking of *sf* (sforzando) at the end.
- Staff 5 (Measures 94-108):** Starts with a treble clef and a key signature of one flat. It features a series of eighth notes and a half note, with a dynamic marking of *mp* (mezzo-piano) and a *rall.* (rallentando) marking. It includes a key signature change to two flats at measure 96 and a final key signature change to one flat at measure 108. The staff ends with a double bar line.

LA TRAVESÍA

Clarinete en Bb

Xavier Quiñones L.G-S.

Andante

1 25 *p* *mf*

29 *tr*

34 *p* *rit.* *pp*

tempo 40 16 *sf*

60 *Allegro*

65 *f*

68

travesía

The musical score for 'travesía' is written for a single melodic line in treble clef with a key signature of one sharp (F#). The score consists of seven staves, each containing a system of music. The first staff begins at measure 70 and features a rapid sixteenth-note run followed by a series of eighth notes, marked with a forte (ff) dynamic and an accent (>). The second staff starts at measure 75 and includes a sforzando (sf) dynamic marking, a mezzo-forte (mf) marking, and a forte (f) marking. The third staff begins at measure 81 and shows a crescendo from sf to p. The fourth staff starts at measure 87 and includes a mezzo-forte (mf) marking and a fermata over measure 88. The fifth staff begins at measure 97 and features a trill (tr) marking. The sixth staff starts at measure 101 and includes a piano (p) marking. The seventh staff begins at measure 106 and includes a ritardando (rit.) marking and a fermata over measure 109.

LA TRAVESÍA

Fagot

Xavier Quiñones L.G-S.

Andante

1 4 solo

p

8 *tr*

13 5

mf

22

26 27 10 tempo

mf *rit.* *pp*

40 3

mp

47 *tr* 51 5

travesía

56 *sf*

62 *Allegro* *f*

67

71 *ff*

75 *sf* *mp* *f*

80

84 *sf* *p* *mp*

89 *sf*

travesía

The musical score for 'travesía' is written in bass clef with a key signature of two flats (Bb and Eb). It consists of four staves of music.

- Staff 1:** Measures 94 to 107. It begins with a half note G2, followed by a whole note F#2. A dynamic marking of *mp* and a *rall.* hairpin are present. Measure 96 is marked with a box. A triplet of eighth notes (G2, A2, Bb2) is marked with a '3' and a box. The staff ends with a *rit.* hairpin and a *pp* dynamic marking.
- Staff 2:** Measures 108 to 114. It begins with a half note G2. Measure 109 is marked with a box. A triplet of eighth notes (G2, A2, Bb2) is marked with a '3' and a box. The word 'solo' is written above the staff. The staff ends with a *p* dynamic marking and a hairpin.
- Staff 3:** Measures 115 to 119. It begins with a half note G2. Measure 115 is marked with a box. The staff ends with a *p* dynamic marking and a hairpin.
- Staff 4:** Measures 120 to 124. It begins with a half note G2. Measure 120 is marked with a box. The staff ends with a *ppp* dynamic marking and a hairpin.

Xavier Quiñones S. Public Music Library at www.archive.org

Xavier Quiñones L.G-S.

1 12

p

rit. *mf*

19 7 26 13 tempo 39 12

mf

55 56 9

f

69

ff

76

sf *mp* *f*

85

sf *p* *mp*

91

sf *mp* *rall.* *mf*

96 12 108 8

LA TRAVESÍA

Corno frances en F

Xavier Quiñones L.G-S.

Andante

The musical score is written for French Horn in F. It begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The tempo is marked 'Andante'. The score is divided into measures, with measure numbers 1, 25, 26, 39, 60, 65, 69, 76, 82, 90, 96, and 108 indicated in boxes. Dynamics include *p* (piano), *mf* (mezzo-forte), *sf* (sforzando), *f* (forte), *ff* (fortissimo), *mp* (mezzo-piano), and *rall.* (rallentando). The tempo changes to 'Allegro' at measure 60. The score includes various musical notations such as eighth notes, quarter notes, half notes, and full notes, as well as rests and accidentals. A first ending bracket is present at measure 82. The score concludes with a double bar line at measure 108.

LA TRAVESÍA

Trombon en Do

Xavier Quiñones L.G-S.

Andante

1 4

p

8

13 13 26 13 tempo 39 4

mf *mp*

45

50 51 5

sf

60

f Allegro

66

travesía

70 *ff*

76 *sf* *mp* *f*

82 *sf* *p* *mp* 87 8

95 13 108 4 solo *mf*

115

119 *p* *rall.* *ppp*

Detailed description: The musical score is written in bass clef. It begins at measure 70 with a forte fortissimo (*ff*) dynamic. Measure 76 features a crescendo from *sf* to *mp* and then to *f*. Measure 82 shows a crescendo from *sf* to *p* and then to *mp*. Measure 87 has an 8-measure rest. Measure 95 starts a 13-measure section, followed by a 4-measure section at measure 108, which is marked 'solo'. The dynamics are *mf*. Measure 115 continues the solo section. Measure 119 begins with a piano (*p*) dynamic, followed by a *rall.* (rallentando) section, and ends with a pianissimo (*ppp*) dynamic.

LA TRAVESÍA

Timbales

Xavier Quiñones L.G-S.

Andante

1

p

6

11

13

13

26

13

tempo

mf

40

45

50

51

5

mp

sf

60

2

f

Allegro

travesía

66 *tr* > > > > > > *tr* > > > > >

70 *tr* *ff*

76 *sf* *mp* *f* *mf* 80 15 95 13

108 *pp*

113 *p*

120 *rall.* *ppp*

LA TRAVESÍA

gran cassa

Xavier Quiñones L.G-S.

Andante

1 1

9 13 13 26 13 tempo

41

49 51 14 f

70 ff 78 17 sf mp

95 13 pp

113 119 7

LA TRAVESÍA

Violin I

Xavier Quiñones L.G-S.

Andante

1 4

p *mp*

8

13 *div.*

17 *rit.* *mf*

22

26 *mf*

30 ^

travesía

35

p

rit.

pp

tempo

4

mp

47

tr

div.

52

sf

56

sf

59

5

Allegro

65

f

68

70

ff

travesía

74

sf *mp*

79

f

84

sf *p* *mp* SOLO concertino

88

91

sf *mp* rall.

95

mf

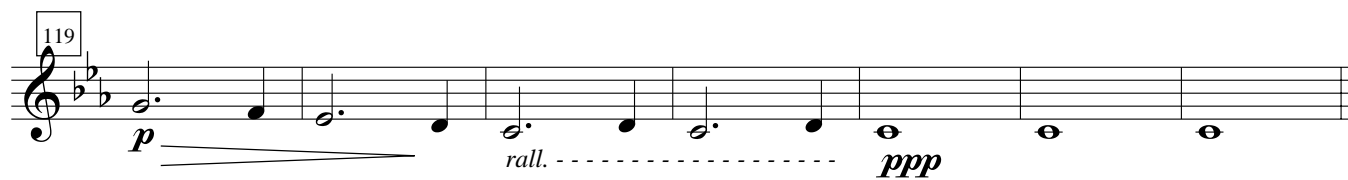
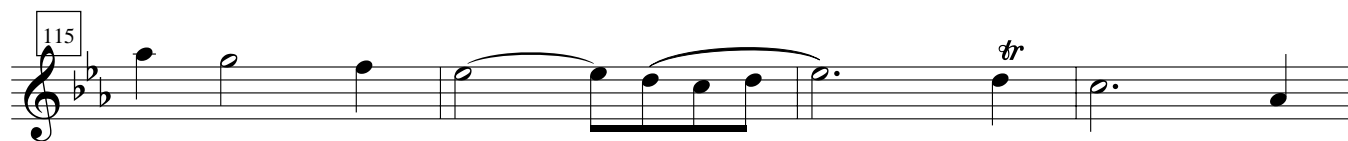
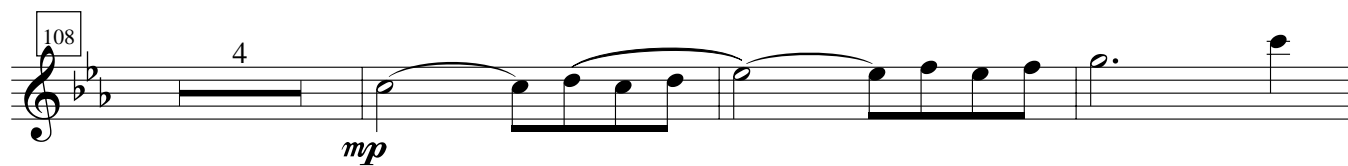
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104

p *rit.* *pp*

- 3 -

travesía



LA TRAVESÍA

Violin II

Xavier Quiñones L.G-S.

Andante

1

5

p

mp

9

14

rit.

mf

19

24

mf

28

33

p

travesía

37 *rit.* *pp* tempo 39 5 *mp*

45

50

54 58 6 *sf* Allegro

65 *f*

67

69 *ff*

72

Detailed description: This is a musical score for a piece titled 'travesía'. It consists of eight staves of music in treble clef. The key signature has one flat (B-flat). The score includes various musical notations such as notes, rests, slurs, and dynamic markings. The first staff starts at measure 37 with a 'rit.' (ritardando) marking and a 'pp' (pianissimo) dynamic. It transitions to a 'tempo' marking at measure 39, followed by a '5' (quintuplet) and an 'mp' (mezzo-piano) dynamic. The second staff starts at measure 45. The third staff starts at measure 50. The fourth staff starts at measure 54 and includes a '6' (sextuplet) and an 'sf' (sforzando) dynamic, with the tempo marked 'Allegro'. The fifth staff starts at measure 65 with a 'f' (forte) dynamic. The sixth staff starts at measure 67. The seventh staff starts at measure 69 with a 'ff' (fortissimo) dynamic. The eighth staff starts at measure 72. The score ends with a double bar line at the end of the eighth staff.

travesía

77 *sf* *mp* *f*

83 *sf* *p* *mp*

89 *sf* *mp* *rall.* *mf*

96

102 *p*

107 *rit.* *pp* *mp* 108 5

115 *p*

120 *rall.* - 3 - *ppp*

LA TRAVESÍA

Viola

Xavier Quiñones L.G-S.

Andante

1

p

5

10

14

rit.

18

mf

24

mf

29

The musical score is written for Viola in 2/3 time, Andante tempo. It begins with a key signature of two flats (B-flat and E-flat). The score consists of seven staves of music. The first staff starts with a box containing the number 1, followed by a measure rest, and then a series of eighth notes with stems up. The second staff starts with a box containing the number 5, followed by a measure rest, and then a series of eighth notes with stems up. The third staff starts with a box containing the number 10, followed by a measure rest, and then a series of eighth notes with stems up. The fourth staff starts with a box containing the number 14, followed by a measure rest, and then a series of eighth notes with stems up. The fifth staff starts with a box containing the number 18, followed by a measure rest, and then a series of eighth notes with stems up. The sixth staff starts with a box containing the number 24, followed by a measure rest, and then a series of eighth notes with stems up. The seventh staff starts with a box containing the number 29, followed by a measure rest, and then a series of eighth notes with stems up. The score includes dynamic markings: *p* (piano) at the beginning, *mf* (mezzo-forte) at measure 18, and *mf* at measure 24. There is also a *rit.* (ritardando) marking at the end of the fourth staff. The score ends with a double bar line at the end of the seventh staff.

travesía

33

p

38

rit. *pp* tempo

43

48

52

56

sf *sf*

61

Allegro *f*

66

Detailed description: This is a musical score for a piece titled 'travesía'. It consists of eight staves of music. The first staff (measures 33-37) is in 3/4 time, key of D major, and features a melody with a long note and a half note, marked *p*. The second staff (measures 38-42) is in 3/4 time, key of D major, and features a melody with a long note and a half note, marked *rit.* and *pp*, with a tempo change to 'tempo' at measure 38. The third staff (measures 43-47) is in 3/4 time, key of D major, and features a melody with a long note and a half note. The fourth staff (measures 48-51) is in 3/4 time, key of D major, and features a melody with a long note and a half note. The fifth staff (measures 52-55) is in 3/4 time, key of D major, and features a melody with a long note and a half note. The sixth staff (measures 56-60) is in 3/4 time, key of D major, and features a melody with a long note and a half note, marked *sf* and *sf*. The seventh staff (measures 61-65) is in 3/4 time, key of D major, and features a melody with a long note and a half note, marked *f* and 'Allegro'. The eighth staff (measures 66-70) is in 3/4 time, key of D major, and features a melody with a long note and a half note.

travesía

68

70

75

81

87

93

98

102

ff

sf *mp* *f*

sf *p*

mp

sf *mp* *rall.* *mf*

p

The musical score is written for a single melodic line in 3/4 time. It begins with a key signature of one flat (B-flat) and a common time signature. The score is divided into measures, with measure numbers 68, 70, 75, 81, 87, 93, 98, and 102 marked at the start of their respective lines. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and dynamic markings such as *sf* (sforzando), *mp* (mezzo-piano), *f* (forte), *p* (piano), and *mf* (mezzo-forte). There are also crescendo and decrescendo hairpins. The piece concludes with a final measure marked with a *p* dynamic.

travesía

107

rit. *pp* *p*

112

117

p

121

rall. *ppp*

LA TRAVESÍA

Violoncello

Xavier Quiñones L.G-S.

Andante

1

p

5

9

13

18

mf

24

mf

28

rit.

travesía

32

36

p *rit.* *tempo* *pp*

41

45

49

54

58

sf

63

Allegro *f*

67

travesía

71 *ff*

75 *sf* *mp* *f*

80 *sf*

86 *p* *mp*

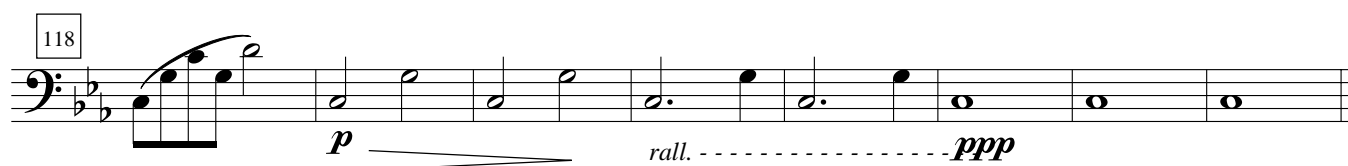
92 *sf* *mp* *rall.* *mf*

97

101

105 *p* *rit.* *pp*

travesía



LA TRAVESÍA

Contrabajo

Xavier Quiñones L.G-S.

Andante

1

p

6

11

16 18 8

rit. mf mf

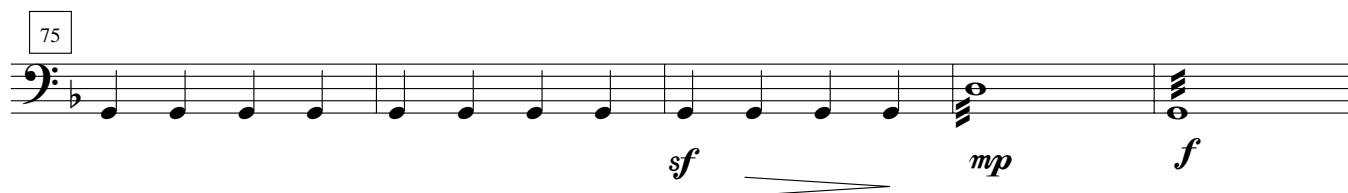
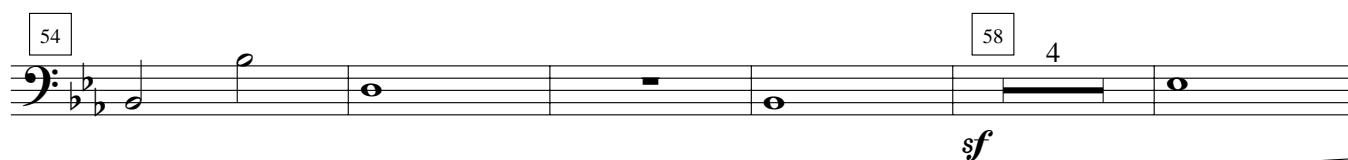
28

33

p rit. pp

tempo

travesía



travesía

86 **pizz.**
p *mp*

92 **arco**
sf *mp* *rall.* *mf*

97

102
p *p* *rit.* *pp*

108
p

113

119 **pizz.**
p *rall.* *ppp*